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LONDON, SATURDAY, MAY 25, 1844.

REVIEWS

History of England from the Peace of Utrecht.
By Lord Mahon. Vol. IV. Murray.

IS our notice of the first volume of this work, we saw reason to fear that the noble author would sacrifice the dignity of history to the supposed interests of party; but we found, as he advanced, that his judgment became stronger, and his prejudices weaker; his sympathies burst through the restrictions of conventional politics, and his second and third volumes more than realized all the good that the first had promised, and were comparatively free from the evil it appeared to menace. In the present volume, embracing the period between 1749 and 1763, the noble author generally maintains independence of mind and impartiality of decision; but, in some few passages, we think that his conclusions have been formed antecedent to the examination of evidence. Two great revolutions have so far hidden from us the events at the close of the reign of George II. and the commencement of that of George III., that the Seven Years War, the acquisition of the French colonies in America, the humiliation of the House of Bourbon, and the foundation of the British empire in India, are events beyond the range of our political sympathies, and may be discussed with as little danger of exciting angry controversy as the history of the Norman conquest. But we have been long accustomed to regard this neglected period of our annals as replete with useful instruction, both by way of warning, and of example, and we are glad that Lord Mahon has brought it fairly under our cognizance.

The Pelham administration, after the peace of Aix-la-Chapelle, was one of the strongest, at least in appearance, which had been formed since the accession of the House of Hanover. The Duke of Newcastle, by his traffic in boroughs, had acquired a powerful majority in the House of Commons, which obeyed his mandates as implicitly as ever soldiers submitted to an officer; his brother Henry Pelham, the nominal premier, was an excellent man of business; the best parliamentary orators, including Fox, Murray, and Pitt, were ministerial champions. The nation was tranquil and prosperous, every branch of manufactures steadily increased, and new channels of commerce were opened to the enterprise of our merchants. An opposition indeed had been organized by the partisans of Frederic Prince of Wales; but his feeble character, and the violence, not to say the brutality, of his brother, the Duke of Cumberland, had alienated the nation, and had even revived the hopes of the partisans of the Pretender. The death of Frederic produced the first perplexity in the cabinet:—

"The heir apparent to a King of sixty-seven was now a Prince of twelve. 'Who shall be Regent?' was then the question in every body's mouth; and the Duke of Cumberland, as next Prince of the Blood, deemed himself entitled to that office. The King's own wishes strongly tended to his favourite son. But the extreme alienation of the people from His Royal Highness might well have deterred any Minister from his appointment; far more a Minister so timid as Pelham. When the late Prince's death had been announced, and sung in ballads through the streets, great crowds had followed with the unfeeling cry: 'Oh that it was but his brother! Oh that it was but the butcher!' On the other hand the Princess Dowager, who ever since her arrival in England, though placed in most trying circumstances, had never made an enemy nor committed an imprudence, had no lack of partisans to her pretensions."

The middle course which the ministry pursued satisfied neither party, and created disunion on the Treasury benches; Pitt gave vent to some

bitter sarcasms on the Duke of Cumberland, which Fox resented, and warmly answered. Within the cabinet there was thus evidence of the existence of two parties; one, attached to the Princess Dowager, called from her place of residence, the party of Leicester House; the other supporting the claims of the Duke of Cumberland. The latter had the support of the King, but the former was both more popular and more powerful in the House of Commons, at a time when this branch of the legislature had almost exclusive possession of the administration. Lord Mahon justly remarks:—

"I may observe, in passing, that throughout the reign of George the Second the privileges of the House of Commons flourished in the rankest luxuriance. On one occasion it was voted a breach of privilege to have 'killed a great number of rabbits' from the warren of Lord Galway, a member. Another time, the fish of Mr. Jolliffe were honoured with a like august protection. The same neverfailing shield of privilege was thrown before the trees of Mr. Hungerford, the coals of Mr. Ward, and the lead of Sir Robert Grosvenor. The persons of one Member's porter and of another Member's footman were held to be as sacred and inviolable as the persons of the Members themselves."

It was this preponderance of the House of Commons, which led the Duke of Newcastle to believe that he could govern the country by a purchased majority of members, and to underrate the importance of having associates able to explain and defend his measures. After the death of his brother, he avoided giving political power, either to Pitt or Fox, while he showed himself incapable of conducting the administration; and thus it happened that at a most important crisis the councils of the nation exhibited a vacillation and feebleness, which threatened fatal consequences. Some brief explanations are necessary to understand the nature of this crisis.

After seven years of peace, a general war was on the point of being kindled in Europe. Two series of causes very different in their nature, and having no other connexion than mere coincidence of time, rendered hostilities all but inevitable. The blundering negotiators of Aix-la-Chapelle had left unsettled the boundary line between the French provinces of Canada and Louisiana, and the British colonies in North America; contradictory pretensions, vehemently urged, and followed by acts of open violence, rendered accommodation impossible; for if the English ministers had yielded, the provincials already manifested a resolution not to be bound by the decisions of the mother-country. In Europe, the Austrian empress, animated by an implacable resentment against Frederic of Prussia, had resolved at all hazards to recover Silesia, and had secured the alliance of Russia and France, the sovereigns of which had become the personal enemies of Frederic, in consequence of the severe lampoons he directed against their follies and their vices. George II., dreading the loss of Hanover in the impending war, concluded a treaty with the Empress of Russia and the Landgrave of Hesse, by which he agreed to give these powers a large sum as a subsidy, on condition of their sending 40,000 men to defend the Electorate. By some inexplicable misunderstanding, the cabinet of St. Petersburg drew a bill for the first portion of the stipulated subsidy, 100,000*l.*, before the treaty had been approved by Parliament, and Legge, the Chancellor of the Exchequer, when the bill was presented, refused payment:—

"This refusal from one hitherto found so unresisting came like a thunderbolt on Newcastle. Sorely perplexed, he had now recourse to Pitt. Having first endeavoured to soften and prepare the rising statesman through the Chancellor, he requested a personal meeting. When Pitt accordingly came the Duke received him most warmly, pressing him to his

heart with his usual profusion of fulsome embraces, empty compliments, and hysterical tears. He entreated his support in Parliament of the Hessian and Russian Subsidies. He offered him a seat in the Cabinet,—he promised a most gracious reception by the King at Court,—he hinted a prospect of the Seals whenever a vacancy should happen. Pitt at once declined to take his seat in the Cabinet, or to give his support to the treaties. With manly firmness he stood up for the dignity and independence of the House of Commons, and condemned the Duke's attempts to lead it by deputy. 'Your Grace's system,' said he, 'of carrying on the business of the House, I believe, will not do, and while I have life and breath to utter I will oppose it. There must be men of efficiency and authority in the House, a Secretary and a Chancellor of the Exchequer at least, who should have access to the Crown, habitual, frequent, familiar access, I mean, that they may tell their own story, to do themselves and their friends justice, and not be the victims of a whisper.... For my part, if the Ministry ask nothing of me I ask nothing of them.... As to foreign matters there is no doubt of my concurrence to carry on the war, as it is a national war; and I think that regard ought to be had to Hanover, if it should be attacked on our account.... We should never lay down our arms without procuring satisfaction for any damage they may receive on our account. But we could not find money to defend it by subsidies, and if we could, that is not the way to defend it.'—The Duke still pleaded for the treaties, and muttered that the King's honour was engaged to Hesse.—Pitt replied with professions of the highest loyalty and attachment to His Majesty. If it were a particular compliment to the King, and if security were given against its being drawn into a precedent, he and his friends might perhaps be brought to sanction this single treaty.—'Well, and the Russian Subsidy,' said Newcastle.—'No, no,' rejoined Pitt hastily,—'not a system of subsidies.'—Thus the conference broke up without result."

When the treaties came before Parliament, Pitt, though still holding office as Paymaster of the Forces, denounced them with an eloquence of invective and bitterness of sarcasm, which Horace Walpole declares to have been unrivalled in ancient or modern times. It would, perhaps, have been more consistent to have first resigned his place, but he wished to throw on his rivals the odium of dismissing him, "for having," as he eloquently expressed it, "endeavoured to burst the chains which bound Great Britain to the Electorate, like another Prometheus to the barren rock." Fox joined with the Duke of Newcastle, though he had previously proposed a coalition with Pitt; the Cabinet was re-constructed, and received the name of the Cumberland administration, from the number of the Prince's friends admitted to office. Scarcely had the Cabinet been formed when the war commenced; it opened with the loss of Minorca, which the Duke of Newcastle meanly and unjustly attributed to the misconduct of Admiral Byng:—

"He was most willing to sacrifice any of his Admirals, any of his Generals, or even any of his Cabinet colleagues, as a scapegoat for himself. One day, when a deputation from the City waited upon him with some representations against Byng, he blurted out, with an unfeeling precipitation which his folly ought not to excuse,—'Oh, indeed, he shall be tried immediately—he shall be hanged directly!' On the same principle he attempted to cajole Fox into assuming the main responsibility. On all possible points was the popular impulse flattered and complied with. No sooner had General Blakeney landed with his garrison at Portsmouth than he was created an Irish Baron. General Fowke, on the contrary, was brought to trial for disobedience of orders, and being found guilty was dismissed the service. But previously and chiefly, Admiral Sir Edward Hawke was sent out to assume the command of the Mediterranean fleet, with orders to arrest Byng and West, and bring them prisoners to England. In July, accordingly, both were landed as prisoners."

But all expedients failed to divert public

attention from Newcastle's notorious incapacity; in spite of his great parliamentary influence, he found that the reins of power were slipping from his hands, and having in vain proposed terms of alliance to every party and section of a party in the country, receiving a contumelious refusal from each, he resigned, with a ludicrous profession of disinterestedness which provoked universal laughter. Pitt was borne to office by a burst of popular enthusiasm, and it is not a little creditable to his character that one of his first acts was an attempt to stem the popular cry which demanded the execution of Admiral Byng:—

"At this crisis the conduct of Pitt appears to me in no small degree deserving of honour and respect. He saw the tide of popular opinion running decidedly and strongly against Byng. And it was on popular opinion only that Pitt himself leant for support. He could not trust to dexterous cabals, like Fox, nor to Royal favour, as once Granville, nor to patronage of boroughs, like Newcastle. Yet this public feeling, which alone had borne him to office, which alone could maintain him in office, he now, when he deemed justice at stake, deliberately confronted and withstood. He openly declared, in the House of Commons, his wish that the King's prerogative might be exerted in mitigation of the sentence, adding that he thought more good would come from mercy than from rigour. To His Majesty in private Pitt detailed whatever other relenting indications had, though timidly, appeared in the debate, and said that the House of Commons wished to see the Admiral pardoned. 'Sir,' replied the King, 'you have taught me to look for the sense of my subjects in another place than in the House of Commons!' This answer His Majesty designed as a severe reproof—yet how high is the compliment which in truth it conveys!"

Byng really had more courage than many of the naval officers who joined in the clamour for his execution; his excuse for not renewing the engagement with the French fleet, "their superior weight of metal," stigmatized by Lord Chesterfield as "the new sea-phrase unknown to Blake," was used by Holbourne and others in cases scarcely less dishonourable than that of Byng, and some of our readers will remember that it was revived during the last (and may it ever be the last) contest with the United States of America.

Lord Mahon seems inclined to depreciate the character of George II., for the purpose of elevating that of his grandson and successor; there is not enough of the reign of George III. included in the volume to allow of an investigation of his position and merits; but the closing years of the reign of George II. bear the strongest evidence to his earnestness and sincerity, for he honestly devoted himself to insure the success of a minister whom he disliked, and an ally whom he detested. He was not insensible to the merits of the man who concentrated the enthusiasm of Britain, or of the monarch who revived a common feeling of nationality among the discrepant States of Germany. The battle of Rosbach was the first event which for centuries had evoked the sympathies of the Teutonic race:—

"The battle of Rosbach was not more remarkable for its military results than for its moral influence. It was hailed throughout Germany as a triumph of the Teutonic over the Gallic race. It was a victory of their own gained by a leader of their own, not by a chief of foreign blood and lineage—a Montecuculi or a Prince Eugene. Throughout the whole of that great and noble-minded people—from the Oder to the Rhine—from the mouth of the Elbe to the sources of the Drave—even in the Austrian States themselves—the day of Rosbach was ere long considered as a common theme of national pride and national rejoicing. At this day, the fame of Frederick has become nearly as dear to all true Germans as the fame of Arminius. It was a spell which even Jena could not break, and which shone forth with redoubled power after Leipsic. Nay, even on the field of Rosbach

itself this feeling was already in some degree apparent. It is recorded how one of Frederick's soldiers, as he stooped to make prisoner one of Soubise's, suddenly saw, on turning round, the sabre of an Austrian cuirassier waving in the air, and ready to descend on his own head. 'Brother German,' cried the Brandenburg, 'let me have the Frenchman!' 'Take him,' answered the Austrian, and slowly rode away."

Lord Mahon's history of the administration of the "great commoner" is written in a spirit of honest enthusiasm, united to a careful scrutiny of facts, which merit the highest commendation. On the point where the prejudices of party were most likely to mislead him, the trial of Lord George Sackville, he lays aside all such considerations, and justifies the sentence pronounced by the court-martial.

The administration of Pitt during the closing years of George II.'s reign, is without a parallel in history; England suddenly passed from a state of indecision, feebleness, and disgrace, to a height of power and greatness which has never since been transcended. It was not, as in the days of Anne, and in the late wars against Napoleon, by the aid of a powerful coalition, that England humbled France: Pitt found the whole Continent, with the single exception of Prussia, banded against his country; he had to meet enemies in the four quarters of the globe; and skilful as were the commanders whom he employed both by land and sea, brave as were such admirals as Hawke, and such generals as Wolfe, there was not one of them who rose in public estimation to a higher character than that of Pitt's agent; no one divided glory with the minister. Clive alone, the founder of the British empire in India, by the boldness and originality of his genius, won for himself a separate name with posterity. Britain's triumphs abroad were not more wondrous than the unanimity which prevailed at home; the Whigs of course cheered the champion of their party, the Tories hailed the triumphant rival of Fox, the Jacobites were conciliated by the raising of the Highland regiments, which they regarded as the repeal of the ban pronounced by the House of Hanover against their party. The Duke of Cumberland, disgraced by the convention of Closterseven, found that his great opponent, Pitt, was the only person who had the honesty and courage to plead the circumstances of extenuation, which in truth, nearly justified his capitulating with the enemy. Four sessions of parliament passed without a party division, and almost without a party debate. George II., thoroughly reconciled to a ministry at whose accession he had wept bitterly, felt that the glories of the close of his reign obliterated the vicissitudes and agitations which had marked its course. Such was the condition of England when the death of the King introduced a new sovereign and a new era.

Although Lord Mahon's volume only brings down the History to the treaty of Paris, and therefore contains little more than two years of the reign of George III., yet in that short space events occurred which have had an influence over the whole subsequent government of the country, and which still affect the administration of the empire. To this we may refer hereafter.

The National Bankruptcy, and other Poems.

By T. B. Browne. Pickering.

A brief sentence of ours (*ante*, p. 219), has proved the germ among our poetical readers of a correspondence which is of some practical interest. Beta appears as advocate for the Objective poet—Sigma for the Subjective poet; and each seems to think that his client is the very one to represent the age in which we live. Is the present time, then, exclusively subjective or objective? We think not. In

every age both attributes are mixed in certain proportions. Man's consciousness of his own being, and of the objects of his perception, meet and blend in all periods of human culture. We grant that the proportions differ at different epochs. The poetic mind is more reflective at one time, more descriptive at another; and, doubtless, it should be so. We contended, and still contend, for *both* in all periods. Let the Poet be the animated mirror of the spirit of his age—the *whole* of it, and not the *half* of it. Let us have the battle between disposition and destiny given in poetry as we find it in real life;—what is subjective in disposition, what is objective in destiny. In like manner, let the American poet present the feelings of contemporary men and women, and the scenery of his and their country; he will find ample *matériel* in both for poetical development. Requisition will be made on his fund of ideas, and his stock of types, that will task the most fecund genius and the most practised talents. Of poets that have existed or still flourish, we complain not that the one sort are too contemplative, and the other too actual; but awarding to each the praise that is due to his skill in his own particular department, call on the *future* Poet to combine both characters, and in particular on the Poet of Civilization, to look both within him and about him, and give us the epic harmony of two worlds in one great song.

The present age demands with special emphasis such a poetical representative. The physical and metaphysical, the obvious and the covert, both meet us in the living and actual world; let us then find them in that of imagination. Let then also wisdom and knowledge go hand in hand, and let it be shown how both enter into souls holy and unholy, and do task-work in relation to human destiny, until their sabbath come. Thus universal are we in our theory (if theory may be called what is only affirmation), touching the relation of the Poet to his age.

The poet before us sets, to a certain extent, an example of this relation. 'The National Bankruptcy' would not, at first sight, appear a very attractive theme for the poet, but the choice of it, together with the author's previous work, 'Thoughts of the Times,' evinces that at any rate he is not unwilling, whether in prose or verse, to treat of the social and political condition of the world without. The poem opens with a descriptive passage:—

Every street is dense with clusters, far beyond day's active prime,
What is this, that all the city seems abroad at such a time?
And the thronging tide deep-sounding every moment swells
And grows,
Pouring onward, and on all sides gathering numbers as it flows.
As when torrents of the mountains meet in storm-fed, seething
prime,
Each one chafing to rush downward through th' opposing
watery wall,
So the living lake grows broader, until none may farther
pass.
Where with men lie steeds and chariots wedg'd together in
a mass,
Darkness palpable sinks heavily down, and at her barren
breath,
All the lamps, their dim spheres narrowing, quiver in the
spasms of death;
Save where, prowling on the verge of gloom, some flicker-
ing ray espies
Woman watching with white lips the sullen glare of angry
eyes.
Wanes the night, but from the countless throng the mur-
mur throbs more deep.
Through her myriad streets the mighty heart of London
cannot sleep.
Wanes the night, but all the outlets yet resound with busy
din,
And with snorting of steam-horses, as the trains come
thundering in.
For the land in length and breadth has heard a desolating
sound—
What is this, the spectral shadow lowering over English
ground?
Stalks gaunt famine through the people, sowing leanness on
the wind,
Girt by spotted troops of fevers, with grim pestilence
behind?

Is it terror of the foeman, that doth make our England pale?
 Conquest-crested walls of England, are ye shiver'd by the gale?
 Hath some new, unknown tornado, raging with a world-wide sweep,
 Whelm'd at once all England's navies, with her true sons, in the deep?
 Comes a murmur of the nations, swelling on from shore to shore,
 "Now, thou sun-like flag of England, thou shalt gird the world no more!"
 No: the sea obeys; the land doth yield her increase as of old;
 No: the hearts of all the people only faint because of gold:
 Faint, because the paper idol, long-adorn'd, is fall'n and torn,
 And the reign of credit verges to its close to-morrow morn;
 For the debt, in large and larger volume, slowly from its birth
 Waxing, like the giant cities of the latter days of earth,
 Hath become so vast, the future teems with fear and gathering ill,
 While despair-egg'd languor tramples down the strong-est will.
 Such a debt—surpassing all the store of Ind, the morning land,
 Or of Roman, when so long, so far, he spake in stern command;
 Or of Baghdad, bright in story, in the caliph's hour of might,
 Jewell'd queen of all the Orient, girt about with piles of light;
 Or of Samarcand's lame Timour, swarthy Khan with diamond crest,
 Or king Shedd's lustrous wonder, deep in Araby the blest.

Here is vigorous painting. No 'prentice hand wrote these lines. This is as it should be. The true poet should be in no haste to print. He should write much, and, whether he burn it or not, should mainly regard it as the means of acquiring facility and skill in his craft. He should effectually quell every impulse to the unhealthy vanity of seeking external praise, as if without it he would want stimulus to improvement. He should, on the contrary, commune in secret with his own heart and be still, until he beget a consciousness of power, and a habit of mastery over his matter and his tools. When he has done this, then, and not before, let him set about recasting all that he has experienced, whether of sentiment or sensation, and by means of the fittest words in their proper places, and of the laws of verbal music deeply studied as well as instinctively felt, do justice to the loftiest feelings. That Mr. Browne has fulfilled these conditions we would not be bold enough to say, but it is sufficiently evident that he has not solicited an audience, before he was qualified to speak with grace and talent.

In the midst of the national ruin above described—

With his hand his brow o'ershadowing, stands one gloomily apart,
 Pondering all alone, and stricken with astonishment of heart.
 On his arm is laid a gentle hand, a soft voice in his ear
 Through his inmost bosom vibrates, lightly whispering, "I am here."
 In that rose-leaf touch what influence, in that summer-dewy sound—
 Speaks, like trumpet to the war-horse, that should cause his blood to bound!
 Can the sight confirm the instinct of the heart? he turns, 'tis she,
 "Leave me, think not of the past, oh, why shouldst thou remember me!"
 Scorn a moment curves her lip, and glorious in her bright eye burns,
 Then, as aspen-leaves in sunlight change, her soul to softness turns—
 And she spake, "I did not think to see thee brought so soon thus low,
 That from thee could fade remembrance of the days of long ago;
 Of the long, sweet summer-morn of childhood, when so oft we play'd
 By the brook with tiny fingers, underneath the beech-tree shade:
 "In aspirations of thy boyhood when I first to share began,
 Tracing in each nobler impulse all that most besecms the man.
 When we dimly glancing downward saw the years before us roll,
 When we vow'd through all the future to preserve an equal soul.
 Till now the might of money I believ'd not, but I see
 'Tis indeed the god men worship, since it thus can bear down thee.
 Mine and thine, ill words, rule over all; if thou hast nothing left,
 Shouldst thou therefore droop faint-hearted! we are not of all bereft.

What are lands and castles! hang they not upon a thread to-day!
 Such a tempest, well thou knowest, will not lightly pass away.
 "Are not these the days of manhood, when the head, the tongue, the hand,
 Gifts that fall not from blind fortune, shall be better than broad land?
 Whether call'd to do or suffer, thine should be the braver part,
 Now is come the hour to prove thee, let me see thee as thou art."
 He has heard, divine the issue: though Love here is feeble found,
 Low of stature, weak of pinion, resting often on the ground;
 Glory, beauty, though he loses, wan of cheek and dull of sight,
 Yet his touch imparts a virtue from his native sphere of light:
 'Tis the light of Love that pierces where the shadows deepest lie,
 Not in vain hath sung the poet, Love alone can never die.

This poem is succeeded by 'The Two Friends,' a blank verse dialogue in which questions affecting both Church and State, and human destiny, individual and social, are treated of. The next poem proves what we have asserted, that the poet has been in no haste to publish; for the date of its composition is 1829. It is entitled 'The Age of Romance,' and is an imitation of Schiller's 'Gods of Greece.' Other parts of the little volume show also that he has been to school to Goethe. Here, then, we have an educated mind turning its advantages to poetical account, and doing good if not great things.

So much of the Diary of Lady Willoughby as relates to her Domestic History, and the Eventful Period of the Reign of Charles the First. Imprinted for Longman & Co.

THIS book is as pretty a piece of masquerading costume as we have seen for many a day. The type appears to have been expressly cast for it; the paper, ribbed like the sands of the sea-shore, manufactured for it; the binding and ornament are perfect in their verisimilitude; in fact, had we stumbled on it in some old library, we should have rejoiced as over a newly-discovered literary treasure. Pity that the illusion should pass away, the moment we open it—that the very first sentence should betray, even to an eager and hoping faith, the modern authorship. But so it is. The work professes to be 'A Diary kept by the wife of the Lord Willoughby of Parham, from 1635 to 1648,'—and commences thus:—

"1635. May 12. Arose at my usual houre, six of the clock, for the first time since the birth of my little sonne; opened my casement, and look'd forth upon the Park; a drove of deer pass'd bye, leaving the traces of their footsteps in the dewy grass."

A very pretty picture, we admit, of a Lady Willoughby of the nineteenth century; but it was not the fashion in 1635 to have mansions situated in the middle of parks where deer, as now, might be fed out of drawing-room windows. We doubt, indeed, whether any such mansions existed before the early part of the eighteenth century, and but few even then. The casements of the old houses in 1635 opened into court-yards,—a transition style between the old moated and castellated buildings of the wars of the Roses and the present fashion; and the modern houses of that period were surrounded with terraced walks, gardens, orchards, and shut in with walls. But if this be not conclusive, what does the reader say to "a drove of deer"? If there was anything that ladies understood in the seventeenth century, it was the language of heraldry and vinery. To read and to write were the qualifications of the chaplain and steward—she might or she might not be mistress of such clerk-like and business-like accomplishments; but from the days of the Abbess of St. Albans, to those of our grandmothers, a knowledge of heraldry and vinery were essential to the character of a gentleman, and becoming at least in a gentlewoman. Even to us it seems strange

and startling to hear an educated person talk of "a drove of deer,"—it tells not merely of an age, but of birth, education, habits—of "crowded cities" and citizen life—it is of the town, not of the country; it has no relic of park or field, unless indeed it be Whetstone Park or Smithfield. But what shall we say to 'A Diary written in 1635,' in which the new year opens with the 1st of January! It is difficult, in a work which professedly concerns itself only with domestic matters, to take fast hold of facts and dates that admit of comparison. Here, however, as the first paragraph betrayed the modern authorship, so the first date confirmed it. Thus January 1636 opens with the arrival of the ambassadors from Holland, (which event happened in January or February 1635,) with congratulations and presents to her Majesty on the birth of a daughter—called by the author a third, whereas it was the second daughter. The writer found in Whitelock, from whom the account of the presents is taken, that her Majesty was confined on the 28th December 1635, and hence inferred, that the January following must be in 1636. Again, and in proof that this was no mere typographical or editorial blunder, it is recorded on the 1st January 1644, "The new year hath arisen upon a distressed land." Why, "the new year" for more than a century after began on the 25th April! These errors are conclusive—others are equally decisive. Thus every public event referred to has its warrant in contemporary records, and every historical personage his true historical character.

Having said thus much by way of satisfying our conscience, we have great pleasure in adding, that the work is a very pretty "picture in little" of home thoughts and feelings—the fanciful record of the pains and pleasures, the hopes and fears, of a young wife and mother, and of the concerns of herself and family in the troublous times that preceded the Commonwealth. We have little doubt that the work is written by a woman—one-half its beauty and interest consists in delicate and refined observations that would have escaped the broader and bolder gaze of a man;—as little doubt, notwithstanding the aristocratic assumptions of the work, and the Cavalier tendencies towards its close, that the writer has the blood of a Roundhead in her veins. There are words and phrases that mark Dissent past or present. This distinction is broader and more obvious than might be at first supposed. The great names and fames in our literature are familiar to all; but each party has, and has had for ages, its little idols, *dii penates*, unknown to the other, and these, as they are the more familiar, have the greater influence. In England the distinction is wearing out, but it appears to us rather to gain strength in America. To pursue this speculation further would be beside our present purpose; nor are we at all sure that in this stormy, busy, bustling world the reader would care to follow us if we were at leisure to undertake it.

The Diary opens in May 1635, and is continued through thirteen eventful years; but the interest centres in the home scenes. Here is a picture of lovers' quarrels—of the pretty pouting of a young wife, and of her anxious self-upbraidings:—

"Most unhappy in mind this day; temper sorely tried, and feelings of resentment at what did appear unkind conduct in another, were too visibly expressed in manner and countenance, though I did refrain from words. Slept last night in very weariness of weeping; and awaken'd this morning with a feeling of hopelessness; and ill at ease myself, methought every thing around seemed melancholy; truth and affection doubted, short-comings hardly judged of; this is an unlook'd for trial. The sun shon brightly through the open window, but it seemed not to

shine for me: I took my Bible to read therein my usual portion; and kneel'd down to pray, but could only weep: thoughts of my mother's tender love arose, and the trust on either side that had been unbroken between us. Remembering an outward composure must be attain'd unto, before I could go down to breakfast, washed my eyes, and let the fresh air blow upon my face; felt I was a poorer dissembler, having had heretofore but little trouble of heart to conceal: met my husband in the corridor with Lord Brooke, and well nigh lost my self-command when he gave a kindly pressure of my hand as he led me down stairs."

Here is another picture, worthy to be its companion:—

"My deare mother arrived at noon; she was fatigued, and retired to her chamber, first coming with me to the nursery to see her grandson; he was awake, and smiling; she took him in her arms and look'd fondly on him. It is a sweet child, my daughter: may the Lord have you both in his safe keeping now and evermore. My mother's blessing from her own lips, how precious. She much commends my nursing him; and would not for my own sake I should lose so great satisfaction. I attended her to her room, where Mabel was in waiting: deare kind old Mabel, I was well pleased to see her, and kiss'd her as I was wont when a girl; and so did spoil a most respectfull curtesie to my ladyship."

But these little miniature sketches are to be found illustrating every page of the Diary:—

"Now that I am a mother it behoveth me still more to maintain the works of inward self-discipline. Even at my little child's tender age, he is sensibly affected by the feelings apparent in the faces of those around him: yesterday it happened as I nursed him, that being vexed by some trifling matters that were not done as I had desired, the disturbed expression of my countenance so distressed him that he uttered a complaining cry; made happy by a smile and the more serene aspect that affection called forth, he nestled his little face again in my bosom, and did soon fall asleep. It doth seeme a trifling thing to note, but it teacheth the necessity of watchfulness; and if this duty is especially called for in our conduct towards the young, or indeed towards all, is it not more so when we consider there is One who seeth the heart, and whose eye will not behold iniquity?"

Now the husband is forced to leave his young wife and happy home, to share in the troubles of his country, and the Diary somewhat changes its character. We now find the lady busy in the still-room, taking account of the yarn sent to the weavers—duly recording the arrival of flax, spices, and sugar; but the wife and mother peep out in incidental memoranda. Thus—

"Baby grows finely, and sheweth already a masterfull spirit; he provides work for my needle, now the time is come that he should be short-coated."

Yet in a month, a little month, the record runs less pleasantly—"Baby is ill, restless, and feverish," and a messenger is "sent off to Ipswich for the Physitian there":—

"My poore child worse; he takes scarce any nourishment, and suffers greates paine; he looks up so piteously as if for help from those around him. The Chaplaine mention'd him by name at prayers: this startled me: seeing others beleave him so ill, my feares encrease."

The long silence of the Diarist tells a tale of sorrow:—

"The fever hath left me weak: I dare not looke back, and there is nothing now left me to looke forward to. O mother, my heart is well nigh broken; how is it that I live? shall I ever be able to say, It is the Lord, lett him doe what seemeth unto him good. I thought to write downe some particulars of the patience and sweetnesse, the smile of recognition when the parch'd lipps could not speake, but I cannot: he is out of payne, and I thank God for that. Sat this morning for long with the Bible before me, thoughts too distracted to read; at last turn'd to the history of the Shunamite woman; alas! no prophet was here to give me back my sonne, and alas! neither could I say unto the Lord, It is well,

when heooke from me his precious gift. Beare with me, O mercifull Father: thou knowest the anguish of my heart, and thou alone canst enable me to say Thy will, not mine, be done. My deare mother writes to comfort me, but a sorrow is now mine, in which even she cannot give comfort: she urgeth me to take care of my health for the sake of others: but what is life to me now? Yet will I try to beare in minde her injunctions, though with a heavy heart, and with more than indifference to the prospect before me. I turn away from the thought of looking upon another infant's face; all love for a child is in the grave: yet not in the grave; it liveth in heaven, my precious child, with thy blessed spirit: let me not speak in bitterness of a trial sent me by the Almighty hand. Oft times I seeme to have no power of giving my mind to prayer or meditation, but walke about the house, or sitt downe with a booke or needloworke before me almost without consciousness and well-nigh without life. What doe all past trials and vexations appeare, now a burthen of sorrow is layd upon me, I am unable to beare? I had known grief and disappointment, and already in my short experience of life had the knowledge beene learnt that this state of existence is only a preparation for happiness hereafter, not happiness itself: but a precious gift came from heaven, my beautiful child smil'd on me; I held it to my heart, and did think it was my owne: what greates evil have I done in thy sight, O God, that thou hast thus stricken me? At prayers my Lord was sensibly affected by hearing the words Suffer little children to come unto me, and forbid them not: for of such is the kingdom of heaven: the beholding him thus over-come by strong emotion led me to consider my owne conduct, and I do feare me, I have beene very selfish in the indulgence of my own sorrow, too regardless of him who equally with me hath lost the deare sonne of his love, and who doth ever strive to strengthen and support me, and would fain lead me to take an interest in our family concerns, and in the welfare of our neighbours, albeit grief lieth heavy on his heart. I felt another reproof in his looke of tendernes and commiseration, as at our mid-day meal I sent away the plate the food untasted: I roused myself to exertion, and was repay'd the effort when his eye rested on me approvingly. The servants left the room, he took my arm within his, and we walked to and fro in sweet and solemn silence: my heart, which had been strangely shut up, melted within me, when he uttered a few gentle words; and I felt there was yet something left to live for: surely to him was due the poore remaining powers of my mind and affections. Arose this morning with mind more composed than for some time past. Cicely's mother ill, and I went down to see her: she is a bright example of patience, her trialls and sufferings have been manifold, bodily pain the least, has lost three children in infancy and one daughter grown up: and yet, can it be, has known still deeper sorrow."

We will now give a pretty pastoral scene—a water-colour sketch, indeed, but life-like:—

"We walked down to the village at an early houre, just in time to see the procession of the May-pole, which was adorned with ribbons and garlands: lads and lasses were at their merry games, the queene, in her holie-day finery and crowne of floures, looking happier than the wearer of a real crown, I ween: groups of old people looking on: for a while there was a lack of young men and maidens: but a number shortly appeared as Robin Hood, Maid Marien, &c. Methought some of the elder folks look'd grave, and at one side of the green a stern looking man, dress'd in a loose coat, and a high crown'd hat, with the hair cut close, had collected a good many round him, and was holding forth in a loud harsh tone. My husband left me, and went towards them: after listening a few minutes to the discourse, he made as though he would speake; but mett with discourteous reception, and return'd with a smile on his face, saying, The Speaker look'd on his long curl'd locks and lace ruffs with too great abhorrence to think him worthy his notice, and only went on with the more bitterness to set forth the diabolical wickednesse of the dance and the vanity of all such amusements. I sate mee down by old Bridget, who had hobbled down in spite of her reumaticke paynes: poore Smythe too had crept out, wan and feeble from ague. After a while, the sport seeming to flag, my Lord offer'd to

head a party at prison-bars, and was cordially greeted, and William Willoughby coming up with a sonne of Sir Robert Crane and one or two more young men, the game was sett on with great spirit. Ale and victuals came down from the hall and other quarters, and I left the greene. There was no want of merriment the rest of the day: and the preacher and his party remained not long to interfere with the usual proceedings." * * Hope that I have latterly made some progresse in the subduing selfe, so far as attaining unto a greater desire to give up my own will to that of others, and conform to their pleasure; more especially his who hath rightfull claim to my dutifull obedience and companionship in those matters that interest him: herein only can true satisfaction be found in wedded life: may I every day more and more seeke to find satisfaction and pleasure in those things wherein he is concerned. At noon to-day we walk'd down to the sheep-shearing: the poor sheep struggle at the first against their fate, but how quietly do they submit in the end: the lambs did keep up a continued bleating; it is a marvell how they find out their owne mothers, who come back to them so changed. One large ram butt'd with such force against one of the younger lads that he push'd him into the water: much laughter thereat, and many a passing joke we heard on his overthrow. On our way home two curley-headed children presented us with posies of gilliflowers and cowlsp tufts, of which they had their aprons full: bade them go up to the hall with them: we gave them a silver groat, which they look'd at with some perplexity, but curtsied and thank'd us with trustfull countenances: the younger one, strong made and active, look'd not much older than our sweet child might have now bene, had he lived."

We must not dally with the book after this fashion, but make a bold stride forwards—and open it again when the loss, here so lately bewailed, and never forgotten, had been replaced. There are now three blooming daughters, and visitors at the mansion:—

"Lady Day. In the steward's room two or three houres, paying out wages and so forth, and looking over Armstrong's bookes. The last years wool was sold, the greater part thereof, to the baize-maker at Colchester, at 24 shillings the tod, a better price than hath ben payd of late. The great hall with its blazing fire and the women busy at their spinning, ever and anon singing to the hum of the wheels, was a sight pleasant to look upon." * * Late in the afternoon my Lord arrived, travail-soiled, having ridden so farre out of his way to the North: he with some others are appointed to present to the King, now at Yorke, a declaration from Parliament. He had but a few houres to stay: so much to be said in short time, we scarce knew where to begin: he inclined to dismissee for a while all public affaires. I caused a good fire to be made in our favourite parlour. Armstrong relieved his master of parts of his riding-dresse, and took orders respecting fresh horses, baggage, &c. the while I hasten'd up to the nurserie and brought down the three girls. Fan took her old place on her father's knee, Di on a stool at his feet, and I nursed and coaxed Baby into not being alarmed at a stranger, so little has she seen of him, that at first she did refuse to leave my arms for his: very great was our satisfaction and delight: he look'd wearied, and well he might, but said the sight of so many deare faces was his only happiness he had had since he last saw us, and did more to rest him than could aught else: the dogs too shared his notice: and the children prattled so that we could hardly get in a word to each other. One by one they were sent off to bed, and we had a short space of quiet to ourselves. Before we are like to meet againe, he doth expect, as doe all men, that blood will have beene shed: both parties are now scrambling for armes: and nothing can save this unhappy kingdom from a warre. Wee are much out of the way: but in disturbed times, worthless and evil-disposed persons are readie for any violence, and under pretext of being engaged for one side or the other, likely to plunder the undefended: and Armstrong has orders to see that before dark, the house be shut, and all the men within; who are to be armed: the new Militia Act will make this needfull. My Lord will have with him alwayes one or more trust-worthy serving-men, whom he can send with letters or mes-

sages, and hear from us in return: and herein we must both take such comfort as we can. He is now under the orders of Parliament, and for some time is pretty certain to be in the North, the King having established a sort of court at Yorke. The take-leave time came at last, and now, deare heart, he said to his trembling wife, with much adoe I kept a tolerable composure, have no misgivings of thyself: I have ever found thee of quick wit in difficulties, and manifesting a quiet courage and endurance, at which I have marvelled: and if need should be, I will find means for your better protection. Well was it now that the horses were ready, and he look'd not around, after his parting embrace, to see mee drown'd in teares."

We have quoted enough to whet the appetite of the reader, who cannot do better than make acquaintance with the work itself.

Narrative of an Expedition to the Polar Seas in the years 1820-1823, by Admiral von Wrangell, of the Russian Navy. 2nd edit. Edited by Lieut.-Col. Sabine. Madden.

THE additions made to this second edition consist of a brief narrative of an expedition to examine the islands in the Polar Sealing opposite to the mouth of the Iana, under the command of Lieutenant Anjou, and some corrections of the errors in the former edition supplied by Admiral von Wrangell himself. In a letter addressed to Col. Sabine, the admiral expresses his full concurrence in the theory that there exists an open Arctic sea beyond the fields of ice which block the northern extremes of the two continents. He says:—

"The opinion expressed by you in the preface relatively to the existence of open navigable water in the north, corresponds perfectly to the impressions which were excited in me by the constantly-repeated obstacles to a further advance to the northward over the ice. According to my views it should be possible to reach and to follow this open water from Spitzbergen. If it were possible to embark in a suitably fitted vessel from New Siberia, a most interesting result might probably be expected. There would then seem still to remain a wide field of research open to the spirit of enterprise of experienced navigators, before the question of a water communication between the two oceans in high northern latitudes be decidedly solved."

The expeditions of Von Wrangell, and indeed of nearly all the Russian explorers, have been based on the supposition that the natural bridge of ice which connects the islands with the continent is continued so far to the north as, at least during winter and spring, to afford facilities for making discoveries in that direction. But in a series of efforts, extending over three years, sometimes to the east and sometimes to the west, the same result was invariably attained; the adventurers reached a spot where the ice was too thin to bear their sledges, and saw beyond it the waves of the boundless ocean. We shall quote Lieutenant Anjou's account of one of these disappointments:—

"On the 27th of February, 1822, M. von Anjou, with a division of his expedition, took their departure from Ustiansk, arrived on the 1st of March at the village of Murash on the sea coast, and started from it on the 3rd of March, with the necessary provisions, and eight sledges, for the first deposit of provisions near the Svätai Noss. From this place M. von Anjou despatched on the 30th M. Bereshnich, with two sledges, to the most western point of Liakhov Island, with instructions to survey both that island and the smaller one, Maloi, whilst he himself hastened with the six remaining sledges to the deposit on the northern point of Liakhov Island; he arrived there on the 12th, and having replenished his store of provisions for the dogs, proceeded to the Great Camp, which he reached on the 18th. With a faint westerly breeze, vapours rising from open water were seen in the north. On the 21st they left this place, and followed the coast of the island of which Cape Krestowoi had been hitherto regarded as the northern extremity, but the closer examination of M. von Anjou

showed the true turning point to be ten miles further to the north-west. About five miles from this point (the north-western extremity of the island,) a blue appearance, not unlike that of distant land, was seen in the horizon in N. 20° W., and a reindeer's track directed towards it increased the hope thus raised. But the next day, after following these indications for fourteen miles, and encountering very rugged hummocks, the blue spot on the horizon vanished; two miles further on, the progress of the party was stopt by thin ice, and at the same time the traces of the reindeer also disappeared. The hunters in these countries have remarked from long observation, that these animals frequently go over the ice to considerable distances from the shore, to get at the salt left by the evaporation of the sea water, of which they are extremely fond. At this point, soundings were eleven fathoms, bottom mud and fine grey sand. M. von Anjou now followed the edge of the thin ice for seven miles, when he discovered in the S.S.W. a hill, which had the appearance of belonging to a great land, which seemed to extend to the westward. But on reaching the hill the discovery proved to be that of a low island, about five miles in circumference, to which the name of Figurin was given. Its eastern side formed a promontory seventy feet high, its western side was low and flat. On the south the bed of a stream was noticed, in the mouth of which lay drift-wood of larch, and traces of bears and grouse, and old nests of geese were found on the island. On the 26th of March, the party went from Figurin Island fifteen miles in a N.W. by W. direction, across large hummocks, when their course was again arrested by thin ice; here they sounded and found ten fathoms, mud with sand. They then turned in a S. 60° W. direction, following the edge of the thin ice, and had accomplished a distance of seven miles, rendered very difficult by the abundant salt, when the open sea, with drifting masses of ice, presented itself, and obliged them to seek a less dangerous halting-place for the night, two miles distant to the S.S.W. Large fissures opened in the ice with great noise, and the water was forced up through these by the wind, and spread itself in parts over the surface. On the next day the party advanced towards the west, seeing vapours rising from the sea to the north of them, and at the twelfth mile an advance to the northward was again attempted on foot, but they had only gone fifty fathoms when the open sea forbade further progress. Although the wind was westerly, the pieces of floating ice were seen to drift from east to west. The sledge drivers, who were all hunters, frequenting these islands, were of opinion that this current was the ebb tide, the regular six hourly return of which they always noticed on the north coasts of these islands during summer. Soundings gave twelve fathoms, mud with fine grey sand. The thin ice brought the travellers continually nearer to the N.W. point of Kotelnoi Island, and after crossing a range of large hummocks they reached the shore."

An attempt in an easterly direction was similarly unsuccessful:—

"When the coast survey was completed, M. von Anjou finding that he had still a good supply of provisions remaining, determined on making a fresh attempt over the ice to the eastward from New Siberia, where M. von Hedenstrom had tried without success in 1820, but the prevalence of westerly winds during the preceding winter appeared to justify the hope of finding a considerable extent of firm ice in that direction. On the 9th of April he accordingly took his departure from Cape Kamenny; on this occasion a supply of drift-wood was carried which had been previously unnecessary. A north-easterly direction was followed as near as possible, great difficulties being encountered by reason of hummocks and uneven ice. On the 11th ascending vapours were seen to the north, and on the 14th, having made good about sixty miles from Kamenny, thin ice was met with, extending towards the south-east. Here a white bear was killed, and soundings were taken, fifteen fathoms, mud. The edge of the thin ice was then followed to the S.E., columns of vapour to the eastward showing that there too the sea was not covered by ice; three open places were gone round, where the depth of the sea was found to be thirteen fathoms, with mud bottom; further South twelve and half fathoms were found. Impassable hummocks, and the

approaching failure of food for the dogs, obliged M. von Anjou to make for the continent, which he reached on the 27th, near the river Krestownia, having been eighteen days from land; he then proceeded to join M. von Wrangell, at Nijnei Kolymak, where he arrived on the 5th of May."

These observations combine with those of our English adventurers in the Northern Seas to establish a strong probability that the Arctic Ocean, at least during summer and autumn, is only ice-locked where it is to a great extent land-locked.

Seventh Report of the Secretary of the Massachusetts Board of Education. By H. Mann, Esq.

[Second Notice.]

It should be borne in mind, that the object of the Report, made for the service of the Massachusetts Board of Education, from which some extracts were given in the last number of the *Athenæum*, was not to offer a general criticism on European schools, but to point out for the purposes of the Board whatever was most novel and worthy of imitation, while, occasionally, specimens, worthy only of avoidance, *monitory* in another sense from that in which the word is commonly used, are noted also. Mr. Mann seems to have made it a rule to say very little of even good schools, if he thought them no better than his own in Massachusetts. For this reason, he says, he passes over our own Borough Road School,—Battersea—(St. Mark's College appears not to have come under his observation at all)—Norwood—of which he says it is "a remarkable *sight* without being a remarkable *school*"—the Home and Colonial Infant School in Gray's Inn Road—and Harp Alley, cited as a "good specimen of schools established on a neutral basis, as between opposing sects, and containing the children of Churchmen and Dissenters, Jews and Catholics." The absence of a national system in England may, perhaps, have made him impatient and unexpected of any good result to accrue from looking far into the matter, else, surely, despite of party influences, some good things, some happy results of private benevolence, or talent, or well-directed energy, might have been found in England—some processes of instruction, if not national, yet worthy of note—some reportable things, the offspring of noble minds and hearts. Our schoolmasters have been a depressed body; but they are rapidly improving: we know of few more pleasant sights, for instance, than to behold the teachers of the different classes in the large, admirably conducted school of the Mechanics' Institute at Liverpool, giving their various lessons. The temper, vigour, affectionate feeling, to say nothing of the ability displayed, could not easily be surpassed. These things are not so rare in England now as to be marvels. Who does not wish that Party did not so often step in, and when it finds a skilful and promising teacher, either mark him for her own, winding her chains around him thenceforth, or else, perhaps, obliging him, by the withdrawal of favours and subsistence, in case he evinces greater independence; to occupy that isolated position which every good teacher must feel to be of baneful influence, unfavourable to the development of the social qualities, calculated to foster conceit and diminish the wholesome checks and aids of the community?

There is, for the reason which has been above stated, no minute criticism, in Mr. Mann's Report, on English Schools; casually, he has remarks, anything but favourable, on our modes of imparting moral and religious instruction. We would hope the case to be rare indeed, of that "head master of a school of a thousand children in London," who, when Mr. Mann inquired, "what moral education, or training,

he gave to his scholars?" answered literally thus: "I consider all moral education to be a humbug. Nature teaches children to lie. If one of my boys lies, I set him to write some such copy as this, 'Lying is a base and infamous offence.' I make him write a quire of paper over with this copy; and he knows very well, that if he does not bring it to me in a good condition he will get a good flogging." "On hearing which," the worthy Massachusetts secretary adjoints, "I felt as if the number, of things, in surrounding society, which required explanation, was considerably reduced!" Again:—

"In a school of high standing, a few miles from London, after the teacher had gone through with his exercises in the common branches, I requested him to give me a specimen of his manner of teaching the social virtues, such as regard to truth, an observance of the rights of property, &c. Upon this he turned to the older class of scholars, and said, 'What instances of lying are given in the Bible? A. The case of Ananias and Sapphira. Q. Against whom was that crime committed? A. Against the Holy Ghost. Q. What doctrine of the Bible does that prove? A. The doctrine of the Trinity.—Here he stopped, as if the subject of lying were exhausted. He then took up another subject, and proceeded as follows: Q. Do you recollect any case in the scriptures in which stealing is condemned? A. The case of Achan. Q. Any case of Sabbath-breaking? A. The man who gathered sticks on the Sabbath-day, and was stoned to death. Here again he stopped. But, said I, how do you inculcate an observance of the Sabbath at the present day? Your boys know very well, that Sabbath breakers are not stoned to death in our time, anywhere; and if the observance of that day is to rest on the fear of being stoned to death, it will not be observed. He replied that he taught from such examples as were to be found in the Bible, and he knew no other way. He said the same about the vice of lying."

In the like manner, in a Scotch school, Mr. Mann requested a class to give him an instance of what was meant by "lying." All exclaimed, as with one voice, "Ananias and Sapphira;" but beyond this, though he pressed them for some time, they could present no combination of circumstances which would answer the description of lying.

This is all very bad;—and such things, unfortunately, are so often related, that some at least must be true. They indicate much that is amiss, and the question must be boldly asked, again and again, What are our training establishments and our government inspectors about, if the masters learn no more of the best modes of teaching religion and morality than this! Education is but one means, and by no means, we fear, the very powerful instrument sometimes represented for saving us from the increasing load of our social evils; but such an education as *this* has only a remote, indirect bearing upon the pupil you have managed to seize and place under your surveillance. Grant that a reverence for the Bible,—the book of first and last resort, the book he sees in all sacred places, and on every occasion when life is dimmed by sorrow and care, and when death or sickness enter his dwelling,—is early fostered in the child's mind by this habit of going to it for examples of every day's duties; still it is another and quite different question whether the mind of that child shall be left in emptiness and barrenness, to receive the cold, dry fact, or whether, enriched from day to day, taught to love goodness, assisted to learn the best means of escape from the dangers that beset him, he shall refer to it as confirmatory of the lessons he learns within and without. Why do you not surround him with objects of greater beauty and interest? Why are your walls so bare, your books often so dull, your lessons so devoid of life?

"Throughout Prussia and Saxony (says Mr. Mann) a most delightful impression was left upon my mind

by the character of the persons whose portraits were thus displayed (in cheap engravings of celebrated men, &c.) Almost without exception they were the likenesses of good men, rather than of great ones; frequently of distinguished educationalists and benefactors of the young, whose countenances were radiant with the light of benevolence, and the very sight of which was a moral lesson to the susceptible hearts of children. In this respect they contrasted most strongly with England, where the great always takes precedence of the good, and there are fifty monuments and memorials for Nelson and Wellington to one for Howard or Wilberforce."

And here, though we cannot give the whole story, something must be said of those admirable institutions which Mr. Mann calls "Redemption Institutes," or reformatory establishments for youthful offenders, of which Prussia and Saxony have many; premising that these are not under the same management, nor in the same localities with another class of beneficent institutions, also well supported in different parts of Germany, namely, schools expressly designed for the care of children of prisoners and state culprits, who are not left to take their chance in the world, when those who should be their natural protectors are paying the penalty of crime. These schools are mostly connected with the prisons themselves, but the "Redemption Institutes" are for young offenders at large, and some of the facts connected with one visited by Mr. Mann, near Hamburg, are thus recorded by him in the Report:—

"The school of Mr. J. H. Wichern is called the 'Rauhe Haus,' and is situated four or five miles out of the city of Hamburg. It was opened for the reception of abandoned children of the very lowest class,—children brought up in the abodes of infamy, and taught, not only by example, but by precept, the vices of sensuality, thieving, and vagabondry;—children who had never known the family tie, or who had known it only to see it violated. Hamburg having been, for many years a commercial and free city, and of course, open to adventurers and renegades from all parts of the world, has many more of this class of population than its own institutions and manners would have bred. The thoughts of Mr. Wichern were strongly directed to this subject, while yet a student in the university: but want of means deterred him from engaging in it, until a legacy left by a Mr. Gercken, enabled him to make a beginning in 1833. He has since devoted his life and all his worldly goods to the work. It is his first aim that the abandoned children whom he seeks out on the highway, and in the haunts of vice, shall know and feel the blessings of domestic life:—that they shall be introduced into the bosom of a family: for this he regards as a divine institution, and therefore the birthright of every human being, and the only atmosphere in which the human affections can be adequately cultivated. His house, then, must not be a prison, or a place of punishment or confinement. The site he had chosen for his experiment was one inclosed within high strong walls, and fences. His first act was to break down these barriers, and to take all bolts and bars from the doors and windows. He began with three boys of the worst description: and within three months, the number increased to twelve. They were taken into the bosom of Wichern's family:—his mother was their mother, his sister their sister. They were not punished for any past offences, but were told that all should be forgiven them, if they tried to do well in future. The defenceless condition of the premises was referred to, and they were assured that no walls or bolts were to detain them."

"* * * They were told that labour was the price of living, and that they must earn their own bread, if they would secure a comfortable home. * * * Here were means and materials for learning to support themselves; but there was no rich fund or other resources for their maintenance. Charity had supplied the home to which they were invited; their own industry must supply the rest. Mr. Wichern placed great reliance on religious training: but this did not consist in giving them dry, unintelligible dogmas. He spoke to them of Christ, as the benefactor of mankind, who proved, by deeds of love, his interest

in the race—who sought out the worst and most benighted of men, to give them instruction and relief, and who left it in charge to those who came after him, and wished to be called his disciples, to do likewise. * * * The most rapid improvement ensued in the great majority of the children; and even those whom long habits of idleness and vagabondry made it difficult to keep in the straight path, had long seasons of obedience and gratitude, to which any aberration from duty, was only an exception. As the number of pupils increased, Mr. Wichern saw that the size of the family would seriously impair its domestic character. To obviate this, he divided his company into families of twelve, and has erected nine separate dwellings, situated in a semi-circle round his own, and near it, in each of which dwells a family of twelve boys or twelve girls, under the care of a house father or house mother—as the attendants are respectively called. Each of these families is to some extent an independent community, having an individuality of its own. They eat and sleep in their own dwelling, and the children of each look up to their own particular father or mother, as home-bred children to a parent. The general meeting every morning—at first in the chambers of Mr. Wichern's mother—but afterwards, when the numbers increased, in the little chapel—and their frequent meetings at work, or in the play ground, form a sufficient, and, in fact, a very close bond of union for the whole community. Much was done by the children themselves in the erection of their little colony of buildings—and in doing this, they were animated by a feeling of hope and a principle of independence in providing a dwelling for themselves, while they experienced the pleasures of benevolence in rendering assistance to one another. * * * Instruction is given in reading, writing, arithmetic, singing, and drawing, and in some instances, in higher branches. * * * When a new subject comes into the Rauhe House, he is at first received into Mr. Wichern's own family. Here, under the wise and watchful guardianship of the master, he is initiated into the new life of action, thought and feeling which he is expected to lead. His dispositions are watched, his character studied; and as soon as prudence allows, he is transferred to one of the little colonies whose house father is best qualified to manage his peculiarities of temperament and disposition."

Of the success which has attended this experiment, several very interesting proofs are given—particularly the manner in which detached parties of the boys conducted themselves during the great Hamburg fire in 1842. They performed feats of the most heroic valour—saved life and property to a considerable amount,—during the whole trying time observed the strictest rules of discipline—refused reward,—and, after the fire, shared their food and dwellings with the sufferers,—in some cases leaving their beds for the sick and injured, and sleeping themselves on the ground. During ten years, the period during which the institution has existed, 132 children have been received; of these about eighty were there at the time of Mr. Mann's visit. Two only had run away, who had not either voluntarily returned, or, being brought back, had not voluntarily remained. The two unreclaimed fugitives committed offences, fell into the hands of the magistrates, and were imprisoned.

A school for the preparation of teachers, suitably trained to deal with individuals labouring under the heavy disadvantages of pupils like these, adapted also to fill the offices of assistants and superintendents in prisons, has been also attempted by Mr. Wichern, but with what success is not clearly specified.

The Massachusetts "Secretary" does not deny that it is a disappointment to find the state of the people of Prussia, and Saxony, so little in harmony with that of the schools and the teachers. We have been struck with the same fact, though in a less degree, in Ireland, where the schools contain more talent, energy, good will, and love of knowledge, for its own sake, than is often apparent in those of

England; yet, when we come to inquire what has become of these promising young people, we shall find that the offices of servants, apprentices—most, in short, of the lower departments of society—are far worse filled than with us. Yet who would not take up the Prussian proverb here also, and say, "The School is good, the World is bad." "Whatever pernicious habits and customs exist in the community act as antagonistic forces against the moral training of the teacher." In the social life of Ireland, as now constituted, political and religious influences mar all the good effects of the school. Where do you find the family which ventures to repose a common measure of trust in its servants? Where is it that you do not find the servants watching to evade the vigilance of their masters? Who dares to converse before them frankly, and without fear? and who does not know that they live on from day to day, not with settled and quiet hearts, resolved to make the best of the lot appointed them, but with a restless, feverish anticipation of some improved state to come—something, not to come through patient industry and quiet endeavours, but in the way of political improvement, to be got only through the same ceaseless agitation? So it is, though through the operation of different causes, with Prussia. The case is of a despotism, devising some excellent things, but still a despotism, never allowing the child to grow up to man's spiritual estate:—no just, healthful, free exercise for his powers, when he leaves the school. The Prussian labours, pays, fights and worships as the government tells him. What we call the active duties of life, what an American even of the lowest degree would bear his part in, are not for him:—

"The subject has no officers to choose, no inquiry into the character or eligibility of candidates to make, no vote to give: he has no laws to enact or abolish: he has no questions about peace or war, finance, taxes, tariffs, post-office or internal improvements, to decide or discuss: he is not (even) asked where a road shall be laid, or how a bridge shall be built, though, in the one case, he has to supply the materials, in the other to supply the labour: his sovereign is born to him: the laws are made for him: in war, his part is not to declare it, or to end it, but to fight and be shot at in it, and to pay for it: the tax-gatherer tells him how much he is to pay: the ecclesiastical authority plans a church which he must build: and his spiritual guide, who has been set over him by another, prepares a creed and a confession of faith all ready for his signature. Now, although there is a sleeping ocean in the bosom of every child that is born into this world, yet if no freshening, life-giving breeze ever sweeps across its surface, why should it not repose in dark stagnation for ever?"

Then again, it may be, though it is far from proved to be, true, as Mr. Laing asserts, and as Dr. Vaughan reiterates, that the state of morals is even *remarkably* low in Prussia: but,

"Can anything (asks Mr. Mann) surpass the absurdity of expecting that deep-seated vice of this description, (we will add that the whole habits of a nation, which habits form no inconsiderable barriers or facilitators of vice or virtue,) can be extirpated, in a single age, by the influence of any education, however perfect, or by any other human means of reformation, whatever? It would be a revolution such as was never wrought, in so short a period, even by miracles; no, not even under the Jewish theocracy, when men looked to the Omnipotent himself for the execution and the avengement of the laws. * * * As respects the vices of the Prussians, the same remark applies to them, as to all the continental nations of Europe; they are the vices of the higher classes of society, copied by the lower, without the decorations which gilded them in their upper sphere."

The excellent author of 'The Age of Great Cities,' using Mr. Laing's unfavourable picture of morals in Germany, has turned it into an argument against national interference in education. Is it not surprising that this able writer never once alludes, in his remarks on Prussian

Education, to the effect of the Education of the Teachers themselves? He does not even recognize the worth, and value, of such a body of men, in any nation: he does not seem struck by the fact, that, to have formed such a staff of educators is, in itself, a very great achievement; one which any country or government might be proud of. Dr. Vaughan talks of teaching "reading, writing, and arithmetic;" Mr. Mann tells us of a powerful, accomplished, energetic assemblage of minds, affectionate and paternal in their intercourse with the young; commanding respect from all ranks of the community. To have given rise to such an order of functionaries as these, must be a great gain to any community: we cannot look at these men, and at their doings, ill-seconded as they are when their work is done, and crippled as they themselves are, in some points, by the despotic character of the government, without believing that so much awakened intelligence must lead to a discovery of their true wants; that they will learn the power which self-denial and moral dignity will give them over the dissolute of every degree:—

"No one (to conclude in the words of our Report) who witnesses the quiet, noiseless development, now going on in Prussia, through the agency of its Educational Institutions, can hesitate to predict that the time is not far distant, when the people will assert their right to a participation in their own government. The late king made a vow to his subjects that he would give them a constitution: he survived a quarter of a century to falsify his word, and at last went down to the grave, with the promise unredeemed. Thousands of his subjects do not hesitate now to declare that fidelity on his part was the only equivalent for loyalty on theirs, and, standing in his mausoleum, amid the costliest splendours of architecture and statuary, the marble walls covered with gilded inscriptions, in honour of the royal name, they interpolate a black line upon his golden epitaph, and say, 'He promised his people a constitution, and died forsworn.'"

OUR LIBRARY TABLE.

Memoirs of a Muscovite. Edited by Lady Bulwer Lytton, 3 vols.—How a clever woman, and such we suppose Lady Bulwer Lytton must be rated, should have consented to edit three volumes of trash as dull as this, is a riddle we must leave others to explain. Analysis may be thrown away on a production so guiltless of story—advice bestowed on the French author (for Lady Bulwer Lytton assures us the book was written in French) a waste of time; there is not a scene which can please, nor a character which engages us to turn a leaf, and scarcely a page not marked by feebleness or vulgarity. 'The Bubble Family' was unreadable: these 'Memoirs' are yet more so; and we can only hope, if Lady Bulwer Lytton tries again, she will be more fortunate in her choice.

Life: a Romance, by * * *.—It is difficult to characterize this tale, without giving unnecessary pain to a writer who is obviously gentle and amiable. Life is here presented in the old-fashioned combinations of melodramatic vicissitude and sentimental friendship; virtuous sentiments, rhapsodies, and outpourings of affectionate feeling, being employed to grace a story of mere commonplace. It seems to us as if the author, unequal to a tale of sustained interest, might find fitter occupation in writing tales and sketches.

Life, and other Poems, by S. S. S.—Life is of itself the greatest poem, and the very fountain-head of all poetry. Whether S. S. S. has read that mighty work, or visited that primitive source, there is nothing in the present volume to assure us. A slight tone of arrogance in the preface did not much prepossess us in favour of the mechanical, yet frequently inaccurate, verses that followed. The bent of the author's mind is evidently prosaic, and she has studied in the school of didactic poetry, from which little is to be learned.

Claudine Mignot, surnamed La L'Hauda, or the Praised One, by Mrs. Colonel Hartley.—"In the worst inn's worst room," on a pouring wet day, 'Claudine Mignot' might be acceptable, as a rich

treasury of absurdity, consisting of scraps of French memoirs, strung together by a thread of tinsel, from the true Malaprop warehouse; but here, and at this season, life is too pressing, and too short for any such pastime. Thus 'The Praised One' must be the "unquoted" and "undescribed one" as far as we are concerned, even though it contains pages as inimitable as Aunt Fanny's romance in 'Abel Allnut,' and verses as sentimental as Mrs. Fuggleston's bell-ditty in 'Gervase Skinner.'

Remarks on Mr. J. P. Collier's and Mr. C. Knight's Editions of Shakespeare, by the Rev. A. Dyce.—Mr. Dyce is shrewd, subtle, well read, supercilious, and confident. We agree with him that Shakspeare has suffered from the commentators; and the best apology for these 'Remarks'—three hundred pages of additional trifling—is, that they are published in a substantive volume, apart from Shakspeare's works, and may therefore be "squeezed" by those who have leisure, and then thrown into the fire.

English Prose, being Extracts from the Works of English Prose Writers, with Notes of their Lives.—The title sufficiently explains the contents. The selection is made from the entire circle of our prose literature, and the specimens given are judiciously chosen.

The Administration of the Post-Office, from the Introduction of Mr. Rowland Hill's Plan of Penny Postage to the Present Time.—Two hundred and eighteen pages! of vituperation of the Penny-Post, which the writer complains, "has changed the whole character of the Post-Office department: having pretty nearly converted it into a parcel and conveyance delivery company, a public general carrier, instead of maintaining its former honourable position as a board of revenue." Alack! alack! what a subject for lamentation—to Post-Office people and nobody else. This pamphlet is a very dreary tedious thing to read—illogical and abusive, a sufficient antidote in itself to the folly of the writer, whose general views may be collected from the preceding, and a couple of other sentences, which betray the origin of the work. "It must be borne in mind, that the Post-Office is not under any obligation to convey the correspondence of the public!" Elsewhere, the Post-Office "is a government monopoly for the benefit of the public revenue, and exists for the sole purpose of profit." This is pretty well, even for a post official, whose quietude had been broken by Penny Postage. There is no lack of praise for Post-Office functionaries—special stress being laid on the value of "practical" men—whilst there is, of course, proportionate detraction of the author of the Penny Postage, who is poetically recommended to leave his "project to itself, and behold it as a spectator from the shore, viewing his little bark sailing in safety, navigated by those who are practically best acquainted with the charts, winds, and the waves." The pamphlet is a curious sort of counterpoint to the representation made by the "practical" men of the time, against Mr. Palmer's Reform of the Post-Office, a short time after it had been in operation; sustaining, as it were, a remarkable analogy between the conduct of the Post-Office towards Mr. Palmer and Mr. Rowland Hill. To expose the ignorance and misrepresentation which abound in almost every page, would be time and space thrown away, for we feel quite certain, that not a dozen persons will read this pamphlet, besides those whose names are mentioned in it. The pamphlet concludes with an extract from the last edition of Mr. McCulloch's 'Commercial Dictionary,' which speaks of the "miserable quackery of a uniform penny-rate," and, generally, in hostile terms of the plan. It may be as well, in order to qualify the opinion of Mr. McCulloch, to remind the reader that that gentleman, before his accession to office, actually signed the first petition for the adoption of "the Miserable Quackery."

The Meditations of Marcus Aurelius Antoninus; with the Manual of Epictetus, and a Summary of Christian Morality, freely translated from the original Greek by H. McCormac, M.D.—Marcus Aurelius was of the school of the Stoics; there is therefore no impropriety in adding to his Meditations the Manual of Epictetus. The Summary of Christian Morality is a neat textual compilation, thrown into the form of maxims. "In conformity," says the translator, "with the usual and commendable practice, the beautiful though occasionally somewhat stern maxims of the

Porch have been contrasted with the sublime and spiritual precepts of Christianity; they are not, however, opposed."

Literarische Sympathien, by Dr. J. G. Flügel.—Dr. Flügel, the eminent lexicographer, here complains of a grievous wrong done him by the republication, in England, of his English and German Dictionary, with professed improvements by other persons, who acted as editors to the new edition. We fully admit the wrong, but can see no remedy but a better law of international copyright. Ollendorff, we perceive, also complains of Ludwig Schwabe, for having taken a similar liberty with the first part of his German Teacher. English authors and publishers have, however, like complaints to make against foreigners and foreign booksellers; and we repeat, that there is no help for either party, except in legislative interference.

The Gold-makers' Village (*Das Gold-machendorf*, &c.), by Henry Zschokke.—The Germans have many little stories for the people, to teach them homely and practical politics, on the plan of improvement beginning in cottages and spreading through villages. One of their best writers of this class of books is Zschokke, and the little work, of which we notice a seventh edition, is one of the most effective of his stories. It is too national for English translation; but we should like little books of a similar character to be laid in the windows of our cottages, instead of the newspapers, mixed with polemical tracts, which tend to make the poor man's head as much a medley as his household, calling upon him to decide on the claims of all the sects in Christendom before he has whitewashed his smoky walls or laid out his front garden neatly. In this little story we are introduced to a reformer who begins at home, Oswald. After long absence, on his return to his native village, he finds it full of poverty, disorder, and loud complaints against everything but the real evil. The old preacher of the place contents himself with going through his routine of doctrines, and leaves the earthly realities of the flock to grow worse and worse. Oswald, amid much abuse, sets about the work of reformation single-handed, and begins well with opening a school for the young. His success makes him appear like a magician in the eyes of the people: they fancy he can make gold. He promises to tell them the secret of his magic, collects a party, and laying a heap of gold on his table before them, assures each of his guests that he shall be worth as much in seven years if he will obey certain conditions of industry and economy. A more practical preacher soon comes to the village to help on the reformation, which proceeds well. If estimated by its useful tendency, this little work would demand a longer notice than many more pretending productions.

Hand-Book for Ireland, by James Fraser.—A new and improved edition of a useful work. It contains the results of the late census, and some of the most interesting information collected during the Ordnance Survey. The descriptions of the towns, seats, villas and antiquities, have the vividness of personal observation, while men of science are furnished with an account of the geology and botany of the country.

Minutes of Proceedings of the Institution of Civil Engineers—Session 1842-3.—Our own record of the proceedings of the Institution is, perhaps, sufficient for the general reader, but to the engineer this volume will be acceptable and valuable.

Physiology for Young Ladies, in *Short and Easy Conversations*, by a Lady.—This is a laudable attempt to supply something like a knowledge of the principles of physiology to young ladies. The importance of such a knowledge in correcting the evils of our present artificial state of society and our high-pressure system of mental education, cannot be too much dwelt upon. That the restraints of society and the ignorance of women of the requirements of the physical condition of their own frames and those of their children, are altars on which hecatombs of human victims are annually sacrificed, we sincerely believe, and we are glad to see any effort made to awaken the public to a sense of its importance. This work is professedly little more than an epitome of Dr. Combe's work on the principles of physiology applied to mental and physical education, and is perhaps, from its style and brevity, more adapted to the class for which it is written than the original work.

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SONG OF THE GERMAN WEAVER.

THOSE of our readers who have travelled in that beautiful part of Germany called the Saxon Switzerland, and thence onward through Silesia to the Riesen Gebirge, will have knowledge not only of the character of the country, but of its industrious people, living, not in towns, but, as it were, in one continuous village along the bottoms of the valleys, following the course of a river or rivulet. They will remember the houses, half built of wood, and gaily painted red, and green, and yellow, like so many Mrs. Jarley's caravans standing in the sunshine; and they will remember, too, all the webs of linen-thread which lay on the hill sides bleaching, and all the looms that they heard at work within the houses. They will remember that in these gay, straggling, brookside villages, is made all the beautiful damask table-linen which has been their admiration at the hotels and in private houses half over Europe. As they passed through this region of German weavers, they, no doubt, have thought of our own weavers in Manchester and Glasgow living in dens of poverty, working sixteen hours a day, and hardly seeing God's sunshine, and to their fancies these Silesian villages seemed bits of Arcadian life. The prosperity of that region, however, is with the things that were—times are altered, even there; political changes and restrictions, principally perhaps the closing of the market which they had for their goods in Russia and Poland, has brought down the curse of the bitterest poverty and want on these industrious people. The handloom weavers of Lancashire are not suffering more severe want than they.

Our own Hood wrote 'The Song of the Shirt,' like a knell sounding from the depths of thought to call up human kindness in human hearts, and the German poet Freiligrath, one of the noblest-hearted men and finest poets of Germany, has written, too, his poem from the mountains of Silesia, which is a worthy pendant to Hood's song. The following is a translation, by Mary Howitt, of Freiligrath's poem, but which we must first premise with a word or two of explanation. Rübzahl, familiar to our readers as Number-nip, had his haunt among the Riesen Gebirge, and was the especial friend and patron of the poor. The legend of Rübzahl is one of the most touching and beautiful of the German popular stories:—

From the Mountains of Silesia.

Green grow the budding blackberry hedges;
What joy! a violet meets my quest!
The blackbird seeks the last year's sedge,
The chaffinch also builds her nest.
The snow has from each place receded,
Alone is white the mountain's brow;
I from my home have stolen unheeded;
This is the place—I'll venture now;
Rübzahl!

Hears he my call? I'll boldly face him!
He is not bad! Upon this rock
My pack of linen I will place him—
It is a right-good, heavy stock!
And fine! yes, I'll uphold it ever,
I th' dale no better's wove at all—
He shows himself to mortal never!
So courage, heart! once more I call;
Rübzahl!

No sound! Into the wood I hasted,
That he might help us, hard bested!
My mother's cheeks so wan and wasted—
Within the house no crumb of bread!
To market, cursing, went my father—
Might he but there a buyer meet!
With Rübzahl I'll venture rather—
Him for the third time I entreat!
Rübzahl!

For he so kindly helped a many,—
My grandmother oft to me has told;
Yes, gave poor folks a good-luck penny
Whose woe was undeserved, of old!
So here I sped, my heart beats lightly,
My goods are justly measured all!
I will not beg,—will sell uprightly!
Oh, that he would come! Rübzahl!
Rübzahl!

If this small pack should take his fancy,
Perhaps he'd order more to come!
I should be pleased! Ah, there is plenty
As beautiful as this, at home!
Suppose he took it every, at home!
Ah, would his choice on this might fall!
What's pawned I would myself release—
That would be glorious! Rübzahl!
Rübzahl!

I'd enter then our small room gaily,
And cry, "Here, father's gold in store!"
He'd curse me not; that he wove us daily
A hunger-web, would say no more!
Then, then, again would smile my mother,
And serve a piteous meal to all;
Then would huzza each little brother—
Oh, that he would come! Rübzahl!
Rübzahl!

Thus spake the little weaver lonely,
Thus stood and cried he, weak and pale.
In vain! the casual raven only
Flew o'er the old gnome-haunted dale.
Thus stood he, whilst the hours passed slowly,
Till the night-shadows dimmed the glen,
And with white quivering lips, said lowly,
Amid his tears, yet once again,
"Rübzahl!"

Then softly from the green-wood turning
He trembled, sighed, took up his pack,
And to the unassuaged mourning
Of his poor home went slowly back.
Oft paused he by the way, heart-aching,
Feeble, and by his burden bowed.
—Methinks the famished father's making
For that poor youth, even now, a shroud!
Rübzahl!

FAYES COMET.

Royal Observatory, Greenwich.
May 22, 1844.

IN one of the latest numbers of the *Comptes Rendus* of the French Academy, there is contained a communication by M. Valz, on the probable identity of Faye's Comet (the last observed comet, which has excited so much attention in consequence of its orbit being undoubtedly elliptical with very small eccentricity,) with the comet which obtained great celebrity in the last century, from the circumstance of

its passing extremely near to Jupiter. The speculations contained in this paper are so curious, that I venture to transmit to you a translation of it, with a request that you would insert it in the *Athenæum*. You will not, I trust, interpret the interest with which I have examined this paper, as indicating that I assent to every one of M. Valz's positions. The identity of the two comets appears to me to be reasonably probable; but the supposition that a comet may swim in a dense ether (for that is the purport of M. Valz's speculations) without having its velocity almost instantly destroyed, seems inadmissible; and the notions on planetary perturbation are not, I think, very correct. For instance, M. Valz tacitly assumes, that if a comet is so much disturbed as to have one periodic time lengthened by nine days, it will proceed at the expiration of that revolution to move in an orbit in which every successive period bears that increase of nine days, till it is again disturbed: whereas it may happen, and usually will happen, after the greatest disturbances of its periodic time, that the comet's motion has been so altered in receding from the disturbing planet, that its future time of revolution will be reduced to the same value which it had before the disturbance. The paper is, however, extremely ingenious, and well, I think, interest the scientific readers of the *Athenæum*. I am, &c.

G. B. AIRY.

Extract of a Letter from M. Valz to M. Arago.

"I am about to communicate to you the extraordinary result at which I have arrived; it is that the last comet can be no other than that of 1770, which Jupiter had taken away from us in 1779, and which he has again restored to us, as had already happened in 1767. This is, undoubtedly, very extraordinary, but it is not therefore the less within the bounds of possibility, and even of probability; for it is enough that a celestial body have once traversed a point of space in order to return there constantly, so long as extraneous perturbations shall not disturb its course. Thus, an approximate meeting having taken place between two bodies, it will be repeated in the course of time, according to the proportion of their respective times of revolution. The comet of 1770 therefore must return so as to cross the orbit of Jupiter until at length the two bodies will meet again. At present, we can only show the various probabilities of the identity of the two comets, in like manner as Burckhardt could establish only the possibility of the great perturbations of 1767 and 1779. But it is to be hoped that the next reappearance in 1851*, though it must happen under very unfavourable circumstances, will not escape us, and will allow us to add more certain proofs to the present mere probabilities.

"In what follows, I have had recourse to the elliptical orbit of M. Plantamour, as agreeing well with the latest observations. I will, nevertheless, admit, in the time of revolution which corresponds to it slight difference of $\frac{1}{10}$ or fifty days, (not equal even to the differences presented by the best determinations of the orbit of the comet) which will suffice for me to establish the following researches. To determine the influence of Jupiter on this comet, in its last revolution, I sought for the greatest proximity of the two bodies, which happened during the month of March, 1841; but the distance of 40° from the node did not allow it to be less than 0.648 . I have nevertheless calculated its effect upon the time of revolution, and I have found an increase of only a few days quite insufficient to correspond with a powerful perturbation which would have entirely changed the orbit. It was necessary then to have recourse to the conjunctions (*rapprochements*) which are in the neighbourhood of the ascending node. Now, it is sufficient to increase the revolution by $\frac{1}{10}$, and to carry it on to 7.56 years, in order to obtain a very close approach to Jupiter in December 1815, so as to change considerably the anterior orbit. But since 1779, when the orbit of 1770 was entirely changed, the interval is thirty-six years, at the end of which time the comet's anomaly is found to be 23° greater than at the beginning; and Burckhardt has found that after this epoch (1779) the new semi-axis major must be 6.388 , which would correspond to a time of revolution of

16.145 years, (not certain within a year); and 2.18 years more would be necessary to traverse the 23° degrees of anomaly. The two revolutions which would thus have taken place, would allow us then to admit that it may be the same comet, and indeed almost compelled me to think that it is so. But it was essential to verify, whether the other elements of the comet of 1779, would not be contrary to such an induction. I have, therefore, calculated them upon the same data employed by Burckhardt, and I have found the inclination $14^{\circ} 35'$; the longitude of the ascending node, 191° ; the longitude of the perihelion 39° . The analogy which they still present with those of this year†, after a reduction of the time of revolution to one-half, will, without doubt, be found surprising; but it may be conceived, that according to the various respective circumstances of the course of the two bodies, the variations of the time of revolution may be much more considerable than those of the other elements. Thus, then, the identity of the last comet with that of 1770 seems very probable, at least, until a new appearance may decide on it completely.

"From what has gone before, Jupiter, the dominator, the tyrant, as we may say, of our planetary system, seems destined to perform a very important part in the transformation of cometary orbits, as we may judge by the comet of 1770. But I shall extend his overpowering influence still farther to the comets of three and of six years, (though they are at present very far removed from it,) which, after having undergone similar disturbances from Mercury and the Earth, appear to be devoted to the domination of Jupiter, at some future time, still indeed very distant, as we shall see (supposing, always, that the two other planets interfere no more in the intervening period). It has been presumed that the resistance of the ether, which has a sensible effect upon comets, might, in time, bring that of three years into contact with the Sun. This would, indeed, be one of the results to which things tend, but an opposite tendency may annul and overpower the first; for if this resistance is sensible, the density of the ether might become comparable with that of the comet, and might cause the latter to lose a weight equal to the weight of the same volume of ether, which would be equivalent to the diminution of the attraction of the Sun, and would cause the comet to become more distant [at its perihelion?], a parabola changing then into an ellipse, or an ellipse becoming less elongated. The ether, if likened to a simple gas, must increase in density with its proximity to the Sun, and the resistance will increase with the density; but the weight, and, consequently, the relative attraction, will diminish as the difference of the densities, which might even become null or negative, in which case the attraction would be changed into repulsion; as I have already mentioned, for the purpose of explaining with entirely insufficient perturbations, the variations in the revolutions of the great comet of 1843. But independently of these considerations, the powerful attraction of Jupiter would be sufficient to prevent the two small comets from being joined to the Sun, to bring them entirely into dependence on himself, and to change their course at a future time which, though distant, may yet be foreseen approximately. From the course of these two comets, we may easily perceive, by the intersection of the orbits, that Mercury has determined the present orbit of three years, and the Earth that of six years. These planets might still continue to change them if the influence of Jupiter upon these orbits did not alter them more and more. The aphelia of these comets, and their nodes, being the points which approach nearest to the orbit of Jupiter, at each meeting of the planet and the comets, which shall take place there, the axis major of that of three years will be increased, and that of six years diminished, until, in the course of time, the proximity having increased sufficiently, the orbit will be completely changed, like that of 1770. We may estimate this epoch nearly for the comet of three years, and may even fix on that epoch at which Mercury may have established the present orbit. Every twenty-third year, or after seven revolutions, hap-

pens the greatest proximity to Jupiter, who, by his influence then, increases the revolution by nine days; a circumstance which took place in September 1820, and December 1843. But there is a diminution of three days in the six following revolutions, which reduces the increase to six days in seven revolutions. Thus, before 1819, the time of revolution was $120\frac{1}{2}$ days, and it has been successively 1213, 1212, 1212, 1210, 1209, 1211, 1210, and the next will be 1219 days. In order that this orbit may reach that of Jupiter, it is necessary that the time of revolution be increased by one year; and, as the increase must be progressive, we may reckon at seven or eight centuries the epoch, when the very near approach of the two bodies can bring on an entire change in the orbit of the comet. To go back to the origin of the present orbit, we shall first remark, that it cannot have been long in the position which it now occupies; for the comet which travels along it had a tail and a nucleus at the time of its appearance in 1786, as well as that of 1805, when the tail was visible twenty-one days before the perihelion; but in 1819, with still a nucleus and a tail, the latter was not visible more than thirteen days before the perihelion. Finally, since then, there has been no more of either tail or nucleus. If, in 1795, no tail could be distinguished, it was because the comet was seen only twenty-four days before perihelion, a time at which the tail was not yet formed. If this orbit had been of long existence, the tail would undoubtedly have disappeared long ago. It is a remarkable instance of the diminution of tails and of nuclei, and of the possibility of their disappearance. From the elements of this comet, in 1786, it would have passed, on the 27th of January, in 132° degrees of longitude, at that part of its orbit nearest to the orbit of Mercury, (nearly $\frac{1}{10}$ of the distance from the Earth to the Sun,) only fifteen days after the planet. From their respective times of revolution, it would appear that the two bodies must have been at that point together on the 27th of February 1776. When we can calculate the perturbations up to that period, we can verify better the certainty of this conjunction; but meanwhile, we may presume that it is certainly then that the orbit must have acquired its present form."

FOREIGN CORRESPONDENCE.

THE ENGLISH ACADEMY AT ROME.

Rome.

I would now beg all Englishmen, who are interested in the advancement of the Arts, to reflect upon the operation such an Institution, as I have described (see *ante*, pp. 428, 452), would have upon the progress and reformation of British Art. I would only ask them to look upon the results with which a similar College, founded by the French at Rome, has been attended, in refining the taste, elevating the style, and giving a right direction to the labours of French artists generally; and to observe with attention this notorious fact, that those who hold the foremost rank among the French painters, have been students or directors (the director himself being as it were the head-student) of the French Academy at Rome. Vernet, De la Roche, Ingres, are names that will present themselves to every man's recollection; and, as far as regards the rising generation, every one, who has walked through the annual exhibitions at Paris, must bear witness to the striking merit, to the purity and elevation, evinced in the works of those artists who have had the advantage of finishing their education at Rome.

What wonder that this should be the case? The most talented among the young artists at Paris are yearly selected, by a general competition, to complete their studies at Rome. The successful candidates are allowed 100*l.* per annum for four years, during which time they are required annually to furnish some ocular proof of their diligence and progress. Sculptors, architects, engravers, as well as painters in history and landscape, are admitted to the competition. The student in historical painting, once become a pensioner of the French Academy at Rome, is required, during the first year of his probation, to execute and exhibit a study from the naked

* In fifteen days Mercury had moved through nearly one-fifth of its orbit, and, therefore, was then far distant from the comet.

* This is printed 1751 in the original, evidently by a typographical error.

† The elements of the comet of this year (Faye's) are, inclination $11^{\circ} 17'$; longitude of ascending node $205^{\circ} 14'$; longitude of perihelion $56^{\circ} 19'$.

figure in oils, of the size of life; during the second, an historical composition in a chaste and classical style; during the third, a copy from some great work of Raffaele or Michelangelo; during the fourth, an historical composition, figures size of life. The students in the other branches are called upon to give similar proofs of their industry, each in his department. These productions annually form what is called the French Exhibition at Rome; and those who have resided for any length of time in that city must bear witness to the merit displayed in those exhibitions.

No one can fail in this place to remark what an immense superiority is secured to the artists, who are submitted to a public test in this manner, and have the line of their studies marked down for them, over those whose talent, however brilliant, is left "to wander at its own sweet will," and in nine cases out of ten to be brought to wreck among the shallows, in which they are induced to take refuge by the want of independent means, and the perverted taste of patrons and purchasers. How many men of genius have been lost to England, merely from the lack of good institutions for the government of their studies, and the encouragement of their talent in a right direction? How distressing it is to see, year after year, our English exhibitions crowded with the efforts of prostituted talent and perverted genius! And what a noble occasion is now offered to the Government of aiding the liberality of private individuals in the erection of an institution, whose fundamental principle is the attainment of that correctness in designing the human figure, the want of which is one of the chiefest vices of the English school; while its situation in that capital, which is as it were the temple and treasure-house of the great master-pieces of Art which have been delivered to us from antiquity, affords the fairest warrant for the education and refinement of the student's taste and the elevation of his style.

How often shall I be condemned to listen to that short-sighted and inconsiderate, though not altogether untrue remark, that many of our English painters are spoiled by visiting Rome? Why are they spoiled? Because such as the remark applies to with any degree of truth, visit Rome at an advanced period of life. They find in Italy another nature, another colour, another existence, than that in the observation of which they have been trained, and in the representation of which they have gained their reputation; and, acknowledging, it must be confessed, with a candour remarkable in elderly gentlemen, the superior beauty of the Italian world, they attempt to imitate it; and, may I ask, is it any wonder that such imitations meet with little approbation? Such revolutions in style are hardly to be wrought suddenly at an advanced age, upon the strength of a flying visit to Italy, with any degree of success. Painters should be accustomed to select and contemplate the beautiful and sublime from youth upward. Grand and moving scenes should be sown in the student's mind while he is young; his imagination should be enriched in its prime, by whatever is to be found abroad of great and lovely; and the fruits of such early experience will be harmoniously disclosed in his later works as he advances. But a successful transition, *per saltum*, from one style to another, after the greater part of a life has been spent in the acquisition and perfectionment of the first, must be clearly a very rare case, and contrary to the expectations of reasonable men. The more we like Collins's little children picking up shells on the beach, or his old fishermen looking with telescopes out of cottage doors, the less chance probably shall we have of liking Collins's attempts to represent Italian life. You may say, if you please, that such men are spoiled by coming to Italy. It confuses them. They abandon a pleasing style, without succeeding in the attainment of something better. But was Reynolds spoiled by his early acquaintance with the works of Titian and Correggio? Did they not rather furnish him with principles of painting, with visions of excellence, with ideas of beauty, with which he was ever afterwards haunted, inspired, guided? And, perhaps, if there had been an English Academy in Rome for studying from the naked figure in the time of Reynolds, we should not have one of the most lamentable defects in painting, namely, want of knowledge in drawing the figure, sanctioned, and, as it were, en-

couraged by the negligent practice of one of our greatest and most successful painters. And observe, that a striking defect in a great man is, as Bacon says of a great quack, the decay of a whole age; for people will imitate his defects, as they are naturally more easy to imitate than his excellencies. A desire to imitate the effective manner of Reynolds produced in England a race of portrait painters, one of the chief objects of whose ambition it seems to have been to use the largest possible brush. Had such men, instead of being dazzled by the brilliant fortune of a man of genius, intent chiefly on effects of light and colour, been sent to Rome, and accustomed every morning to go down to the Vatican or the Farnesina Palace, and been taught to consider the severe and beautiful masterpieces of drawing upon their walls, as better worthy of imitation, we should not at the present hour hear so many denunciations of the degraded state of English Art.

Nearly all our great painters have regarded a visit to the monuments of Art preserved in Rome as essential to the education of an artist. The opinion of those who entertain objections to encouraging travel, deserves weight rather from the high character of the men who have entertained it, than for any justice or soundness in the opinion itself. These men talk of English Art as if Art was to be exclusively national in its character. No doubt, much of the narrowness of our present range is owing to the prevalence of restricted notions of this kind. But, because Gainsborough and Wilkie interest our affections by the English character of their productions as much as they command our admiration by the masterliness of their execution, are we therefore to condemn the classical compositions of Wilson, or the struggles of Barry to display upon those walls in the Adelphi, some of the principles he had imbibed by growing familiar with the wonders of the Sistine Chapel? or because Collins's old fishermen and little children are interesting and English, shall we quarrel with the genius of Etty, that, clothing itself in a more lyrical form, adorns the walls of the National Exhibition with pictures that rival the works of the Venetians? And if it be granted that it were almost a pity that artists of the former class should leave those English subjects, which come so home to the hearts of most of us, to assume a more ambitious style, or should spoil their nationality by the adoption of those foreign graces, which are chiefly to be learned by travel, yet unquestionably the latter sort of painters receive an extraordinary impulse from the contemplation of those models, which have commanded the admiration of ages; and, indeed, their education for the higher branches of Art must be necessarily imperfect as long as they are denied the opportunity of studying these.

Perhaps there is no more striking example of a national school of painting than the Dutch; yet, who is there that, with all his admiration of Dutch pictures, does not regret that execution so perfect should have been so invariably applied to subjects so low, and that so much ignominious immortality should have been bestowed upon copper pans and kitchen vegetables. This defect in the Dutch school arose, no doubt, from want of the foreign element in their education; from the absence of that refinement of taste, which is gradually instilled into the artist's mind by the observation of fine nature and the study of great works. It would be illiberal, and, we think, irrational, to suppose that a Dutchman's mind is naturally more coarse and grovelling than an Italian's. The difference between Dutch life and Italian life, Dutch forms and Italian forms, sufficiently accounts for that difference which we observe in their paintings; and no one can doubt that much of the grossness of the Dutch school might have been eliminated by the advantage of a more familiar acquaintance with Italy and the great works of the Italian masters. It is, in fact, so clear, that in all times, by all nations, a residence for a certain time in Rome has been considered as essential to the complete education of an artist, that I shall not think it necessary to insist longer upon this point; but taking for granted the use of such a residence, I shall inquire what better step could the patrons of Art take, than that of affording the student the means of making his stay, while it lasts, as profitable as possible? and how do this so effectually as by giving the utmost possible encouragement to, by enlarging and develop-

ing the resources of, the English Academy, which at present exists at Rome?

Methinks I see, under a more efficient organization, and a more intelligent management of this and other Institutions for the promotion of sound principles in Art, a fresh generation of young English painters arising,—a thoughtful and severe-browed race, resolute foes of the gaudy, the dauby, the flashy, and the incorrect,—of men who strive conscientiously to render and reflect Nature, purged of vulgarity by the continual study and careful inspection of the works of Phidias and Raffaele; of men who have a higher ambition than that of painting, in one day, a clever portrait, in the style of Lawrence, with a large brush; of men who think it no disparagement to a foot or hand to be furnished with a nail on each toe or finger; of men who respect the grave and decent expression in the faces, attitudes, and draperies of the ancient masters, the original of which may still be found in uncorrupted and well selected nature, before the flaunting and smirking noticeable in so many modern portraits by, I grieve to say, English painters; of men, finally, who make Art a religion and not a trade.

Such a race as I have described, I am persuaded are only to be reared under well-regulated Institutions and well-directed patronage; and, could I hope that many now, who are willing to lay out two or three hundred pounds upon an indifferent picture, of which the subject and enjoined mode of treatment are both equally unfavourable to the advancement of Art, and to the development of the artist's talent, would contribute some support to an Institution whose object it is to raise both the subject and improve the style of pictures, I should not despair of seeing the fruits of such patronage of the Institution, as well as the individual, soon apparent in the greater correctness and dignity of the works of English painters, and I shall think my time has been well employed if I have been instrumental in procuring for the English Academy at Rome, from the English public at large, some of that attention and interest which it so decidedly deserves. The man who contributes to the resources of a good Institution adds, as it were, waters to a fountain, whose function it is to irrigate and fecundate a whole land; but the hand that reserves its munificence for the patronage of a single individual, is too often discovered in the end to have watered not a flower, but a weed.

S. M.

OUR WEEKLY GOSSIP.

THE prize offered by Mr. Webster, of the Haymarket Theatre, for the best comedy, illustrative of modern British manners and customs, was awarded on Saturday last by the committee, who were unanimously in favour of a piece, entitled, *Quid pro Quo; or, the Day of Dupes*. It is the production of a lady, not yet officially named, but whom rumour states to be Mrs. Gore. The committee consisted of eight members, Messrs. C. M. Young, E. R. Moran, H. Ottley, J. Clarke Searle, the Rev. Alex. Dyce, G. P. R. James, and Charles Kemble. These gentlemen seem to have been somewhat appalled with the amount of reading they had to encounter, ninety-eight comedies being submitted to them; but by distribution and a division of labour, the work was accomplished, until the number referred for final and general consideration was reduced to seventeen. It is, however, to be feared, from the statement put forth in the papers, apparently by authority, that the majority of the remainder were privately read and rejected on the judgment of single individuals. In a few instances, however, the condemned pieces were re-examined by others, and one comedy in particular was "reserved for consideration, contrary to the opinion of the gentleman who first reported unfavourably of it." As in a few instances this was confessedly the case, it might have been in more, if the same patient labour and attention had been bestowed on all. Evidently there is a flaw here; nor can the candour of the committee, nor the fullest acknowledgment of the fact, alter the force of the objection it suggests. No matter how great the toil for each of the committee to have read or heard read each and every one of the comedies, yet strict justice required that something equivalent to this process should have been gone through, in order to make the business complete in point of form. Let us, however,

with equal candour, acknowledge that we cannot suggest any middle course by which the labour might have been abridged with a more satisfactory result: and the mere idea of being compelled to read critically and conscientiously one hundred dramas in MS. is enough to appal the stoutest. It was the consciousness of this that compelled us to decline serving on the committee, when Mr. Webster, although personally unknown to us, wrote to express a wish that we would nominate some one connected with this journal. Let us hope that, after all, the best comedy has been chosen, and we doubt not that the committee have acted with the most honourable feeling, so far as it consisted with that reasonable love of ease, which it is manifest they have consulted.

We were fortunately present at Mr. Charles Kemble's second Shaksperian Reading, at Willis's Rooms, on Monday evening. The play was 'King John,' the most masterly, perhaps, of Shakspeare's Chronicles, and presenting many effective scenes for dramatic delivery. These were judiciously selected, and given with a discrimination, which, from Mr. Kemble's known judgment, might have been expected, and with an energy which, for his age, was remarkable.

Yet in our ashen cold is fire yrekin—

and the fervour of poetic taste is yet quick in the bosom of Mr. Kemble. It was pleasant to recognize him in his old part of Faulconbridge; and we could not help thinking, that in the scenes between the King and Hubert, he studiously presented us with recollections of his brother John. These were very impressively enacted. The finished style in which the great speeches of the Lady Constance were delivered must have been a rich treat to the students of dramatic elocution; and Mr. Kemble threw much pathos into the prison colloquy between Hubert and Prince Arthur. He reserved himself, however, towards the end, for the great scene of John's death: it will be something to remember how he said—

Ay, marry, now my soul hath elbow-room;
It would not out of windows, nor at doors—
There is so hot a summer in my bosom,
That all my bowels crumble up to dust:
I am a scribbled form, drawn with a pen
Upon a parchment; and against this fire
Do I shrink up.

In forming our estimate of Mr. Kemble's recitation, we, of course, take into account his advanced years; but this only renders the exhibition more interesting. We have in the faltering tones of age the rudiments laid bare of that elocution which, in palmy manhood, approved itself to the world's judgment, and secured the applause of the time. In these days, too, of dramatic discouragement, it is curious to find that a numerous audience of rank and fashion can be congregated into a public lecture-room to hear Shakspeare exhibited in a manner only calculated to bring out the poetical beauties of his plays; when they will not enter the theatre, where those same beauties are jostled out of place as well by stage-gewgaw and glare, as by noisy and boisterous declamation and acting. We are relieved at such a reading from all the physical exaggerations and contortions which some actors think it necessary to use on the stage, for the embodiment of great passions and sufferings to the vulgar sense; and we have instead their intellectual and moral expression, which leaves the grosser form to the imagination.

The spring tide of foreign talent, now at its highest, overflows every place of public amusement, whose doors are not closed against the dazzling flood. The annual inundation has swept away the wreck of the Tragic Drama, and the last tidings of the survivors is that Mrs. Warner and Mr. Phelps, having escaped on a plank, had been driven towards the New River and taken refuge at Sadler's Wells. In fact, an effort is to be made, in the north of London, to carry out the intentions of the legislature, in granting the New Theatres Regulation Act, and Mrs. Warner and Mr. Phelps have undertaken to render Sadler's Wells, so long associated with "real water" and pantomime, somewhat more classical in the kind of entertainment produced than the two National Theatres, which, they state in their broadside, are at present used for any but their legitimate purpose. Degraded as the drama now is in popular estimation, it is clear that its revival must depend on small beginnings—and nothing, we should suppose, but the desperate nature of the case could have driven it to

such a *locale*. We shall be glad, however, if the attempt should have the effect (which it possibly may) of improving the taste of the neighbourhood; nor is the suggestion thrown out, that each end of the town may now, according to law, have its theatre devoted to the highest drama, without its value. Before, however, this could be realized, the stock of good actors in the market must be greatly increased. Meanwhile Comedy finds a snug abode in the Haymarket, where Mr. Farren is reinstated in his well-won honours: his *Old Rapid*, and the *Young Rapid* of C. Mathews, have given new life to Morton's comical 'Cure for the Heart Ache,' which has been revived in an abridged form with great success; while Madame Vestris gives such a charm to 'The Follies of a Night,' that its short career at Covent Garden is likely to be succeeded by a long lease of popularity at the Haymarket. 'The Absentee,' like all of his class, will soon be forgotten; for though Irish by name, he has neither wit, pathos, nor genuine brogue to recommend him. The LYCEUM continues to find favour with the public, upon whom the 'Forty Thieves' levy their contributions freely. The novelties are too trivial for notice.

The musical news from the continent is not very great in amount—its *largest* item being the promise of the coming grand Musical Festival of the Lower Rhine, at which the orchestra will consist of two thousand performers, to be directed by M. Dorn, the principal Kapell-Meister of the Cathedral. The rest is made up of casualties—a loss, and a most serious one, to the German musical stage, of Mademoiselle Jenny Lutzer, who has just married M. Charles Dingelstadt, a young poet of good family, on whom the Emperor of Austria conferred the title of Aulic Councillor on his wedding-day;—and a heavy loss, in point of fortune, to that best of baritones, Signor Tamburini, who suffers to the amount, it is said, of two hundred and fifty thousand francs, by the failure of M. Caccia, the banker. M. Liszt, too, we are sorry to say, is seriously ill at Paris.

No rumour of musical festivals at home, save the Oxford meeting in June, has been yet promulgated. Truth to say, these entertainments have been long in a declining state, and until the whole frame of our musical society can be organized afresh, or some new compositions of commanding originality appear, they must continue to languish, and become, year by year, weaker and less interesting.

The Prince of Wales has, thus early, exercised his right as Governor of Christ's Hospital, and has conferred his first presentation on the son of a worthy man, Mr. Hunt, the Secretary of the Royal Cornwall Polytechnic Institute; whose work upon 'Light' is now upon our table, and to which we shall shortly pay attention. His claims, it seems, were made known at the Palace by Sir John Herschell forwarding thither a copy of these 'Researches'; and were thus royally responded to, with the express view (says the *West Briton*) of 'promoting the interests of science in Cornwall, by the use of the Prince of Wales's influence.'

More than once (*vide* Nos. 803 and 811) we have advocated the establishment of Free Exhibitions, illustrative of art, science, and invention, and we are happy to hear that a project is afloat for such an Exhibition of the products of British Arts and Manufactures, in connexion with the Free Trade Bazaar, to be held in Covent Garden some time this summer. "It has long been desired," says the prospectus, "by all who take an interest in the intellectual and mercantile progress of the nation, that England, like France, should have a periodical exposition of the artistic condition of the different branches of industry, so as to afford the means of judging how far intellectual refinement has kept pace with the advance in physical comforts." The committee propose to exhibit and illustrate the results of manufacturing processes, by specimens of the articles in various stages of manufacture. "In cotton, for instance, the progress of the industry exercised upon the material, will be illustrated by specimens of the change wrought in every stage, from the growing plant to the finest lace. An effort will also be made to exhibit, historically, the progress of art in various manufactures; thus the Potteries will give specimens of all the stages of their progress from the coarse butter-pots of Plot's age to the beautiful porcelain of our own day. The beneficial effects resulting from the removal of protection will be illus-

trated in various manufactures, but more particularly in that of silk, which has made such wondrous progress since it has been partially emancipated from the withering influence of the pretended protective laws which discouraged ingenuity and prohibited invention. In this branch of industry specimens will be exhibited of the products of British looms which more than rival the boasted productions of France and Italy. New inventions in machinery, engineering models, new patterns and designs in the various branches of artistic production, are among the objects which it is the desire of the committee to collect and exhibit. They wish to direct public attention both to what British industry has already effected, and to what it holds out a promise of further accomplishing; gold and silver medals and certificates of honour will be given to the exhibitors of the best articles in design and execution in each branch of British manufactures, and the adjudication of these prizes will be intrusted to gentlemen of acknowledged eminence both in general taste and in knowledge of the several branches specially submitted to their judgment."

There are difficulties in the way of completing the Nelson Pillar, and the committee met on Thursday last, to consider the subject. The Marquis of Northampton, Lords Colborne and Montagu, Sir John Barrow, Sir H. Inglis, Sir Peter Laurie, Mr. J. Wilson Croker, and Sir George Cockburn, were present. 20,000*l.* had already been expended, and an additional sum is required for the purpose of making lions, bas-reliefs, and steps—between 10,000*l.* and 12,000*l.* As there remains no hope to raise this by public subscription; the committee propose an application to government; and that the original intention of inscribing upon the column the words "Erected by public contributions," should be abandoned.

Every lover of architectural antiquity and romantic associations will unite in regretting the destruction by fire of Naworth Castle. The greater part of the antique furniture has been consumed, and what has been spared is hopelessly damaged. Thus it is, that the old is day by day departing—gradually, but surely. Death and chance are ever busy, making room for new times, new men, new laws, and new opinions. "Cloud-capt towers, gorgeous palaces, solemn temples, the great globe itself," must be obedient to destiny; yet with the departed has gone a host of feelings that gave dignity and interest to the deeds and days of the past.

There has been a long talk in Parliament on certain alleged alterations made by Mr. Barry, without authority, in the original plan for the erection of the New Houses of Parliament. Mr. Barry states, that such alterations are only in the details, and not the leading features; and that for the latter, he had implied, if not direct authority. Lord Wharncliffe and the Marquis of Lansdowne urged "the necessity of guarding against alterations without authority," accompanied with "hear, hear," from the Duke of Wellington; but Lord Colborne was of opinion, that "you must place confidence in an architect," and the Lord Chancellor, *sotto voce*, decided, that, "you will never get good work from him if you don't." The truth seems to lie in a reconciliation of the two statements. A large discretion, in all such cases, must be permitted to the architect, who, on the other hand, should not suffer himself to sacrifice the real purposes of the building to any ornamental caprice of his own. Whether Mr. Barry has done so or not, we have not the means of deciding.

"The press of business" (the phrase is musty, but never, till now, did we understand its full meaning) has prevented our earlier attending to a circular issued by Mr. Charles Knight; the object of which is the issue of a Library for the People, in the most comprehensive sense of the term. Mr. Knight contemplates nothing less than the publication of a weekly shilling volume, of substantial information and amusement, comprising re-issues and new publications. The enterprise is to be commenced in June, and the programme, for the first quarter, promises—

William Caxton, the First English Printer: a Biography. By Charles Knight. 1 vol.
The Englishwoman in Egypt: Letters written during a Residence in Cairo, in 1843, with E. W. Lane, author of 'The Modern Egyptians,' &c. By his Sister. 2 vols.
The Factories of Great Britain. First Series: Cotton; Print-Work; Woollen; Worsted; Flax; Silk; Lace. By G. Dodd. 1 vol.

Tales from Shakspeare. By Charles Lamb and Miss Lamb. To which are now added, Scenes illustrating each Tale. 3 vols.

The Chinese. By J. F. Davis, Esq., F.R.S., Governor of Hong-Kong. 3 vols.

The Lives of Alexander and C. Julius Caesar. Newly translated from the Greek of Plutarch; with Notes and other Illustrations. By George Long, A.M. 1 vol.

The History of Literature and Learning in England; from the Conquest to the Accession of Queen Elizabeth. By G. L. Craik. 2 vols.

Each volume to contain as much matter as an ordinary octavo of three hundred pages. Here is a vast scheme, involving the outlay of enormous capital; and demanding the steady co-operation of the public. To secure this, Mr. Knight's circular intreats all who interest themselves in popular progress—the proprietors of large estates, the managers of manufactories, and public works—the benevolent individuals who have influence in populous neighbourhoods, to assist in the formation of Libraries of Association, in which (for instance) twenty-five persons, by paying sixpence a quarter, might command the entire series of works. It is not our custom, when any measure for the furtherance of popular education is contemplated, to suggest difficulties, or throw obstacles in the way. The undertaking has our best wishes: were it only as a sign of the times, that popular ignorance and misery will be no longer endured in silence, by the more educated and richer classes.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.
Admission, (from Eight o'clock till Seven) 1s.; Catalogue 1s.
HENRY HOWARD, R.A. Sec.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE FORTIETH ANNUAL EXHIBITION IS NOW OPEN, at their GALLERY, 5, PALM MALL, EAST, each day from Nine till Dusk.
Admission 1s.; Catalogue 6d. J. W. WRIGHT, Sec. pro tem.
(see the late R.H.I.L.S.)

THE TENTH ANNUAL EXHIBITION OF THE NEW SOCIETY OF PAINTERS IN WATER COLOURS IS NOW OPEN at their Gallery, FIFTY-THREE, PALM MALL, next the British Institution, from 9 o'clock till Dusk. Admission 1s.; Catalogue 6d.
JAMES FAHEY, Secretary.

GREAT ATTRACTION.—DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing the Interior of the Abbey Church of St. Owen, at Rouen; and an Exterior View of the Cathedral of Notre Dame at Paris. Both Pictures are painted by M. Renoux, and exhibit various novel effects of light and shade.—Open from Ten till Six.

THEATRE ROYAL, ADELPHI.
Open Every Evening.
FIRST NIGHT OF MADAME LÉLIE ROSSINI, in addition to the WIZARD'S New Wonders!

The Great Wizard of the North is proud to announce to the Nobility, Gentry, and Public, that he has at an enormous expense, succeeded in engaging, for Twelve Nights only,
Madlle. ROSSINI,

The Great Lady Violinist.
She will have the honour of giving her First Grand Vocal and Instrumental CONCERT, on Monday next, the 27th inst., and every evening during the week, assisted by M. ADOLPHUS COLLINI, EMMA COLLINI, VICTORIA COLLINI, and JOSEPH COLLINI. The stage will have a most brilliant appearance! To give effect to the most novel Concert ever given in England, a GRAND SCENE has been painted expressly for this occasion, by Mr. WILLIAM BEVELLY.—An ALLEGORY in HONOUR OF HANDEL, representing THE TEMPLE OF MUSIC!

The Great Wizard of the North is quite aware that the Public expects something new at this season; he is happy to say he will not deviate from "a good old rule;" for he is convinced he has prepared the most splendid Banquet that can be offered to the Public; in short, his present arrangements will totally eclipse all his former efforts. He will, in addition to his already unparalleled performances, introduce NEW WONDERS, amongst which will be an original Experiment, Magic Filtering, the Enchanted Silver Fish, and the Golden Circle, with other astonishing new miracles, which will decide a question at issue. This entertainment will be divided into Four Parts. Part I., the Wizard will be an hour in his Mystic Circle. Part II., the ARABY BROTHERS' Classical Groupings. Part III., Madlle. ROSSINI'S GRAND CONCERT, in the Temple of Music. Part IV., and conclusion, THE WIZARD'S second Mystic Hour.

Doors open at half-past Six, to commence at Seven. Private Boxes, 11, 12s. Orchestra Stalls, 5s. Boxes, 4s. Pit, 2s. Gallery, 1s. Second Price at Nine o'clock. Stalls, 3s. Boxes, 2s. Pit, 1s.

SCIENTIFIC AND LITERARY

ASIATIC SOCIETY.—The twenty-first anniversary was held on the 11th of May.—The Earl of Auckland, President, in the chair. The Annual Report began by congratulating the meeting upon the improving state of the finances; and by expressing a hope that the utility of the Society was now more fully appreciated than in times past. The usual statement of elections, retirements, and deaths followed: particular allusion was made to those Members who had distinguished themselves in the paths which the Society was instituted to investigate:—to Prof. Rossellini, of Pisa, the fellow-labourer of Champollion in the field of hieroglyphical research; to the Hon. George Tournour, the investigator of Buddhist antiquities and the first Pāli scholar of Europe; to the Hon. J. R. Morrison, the able successor of his father in Chinese scholarship; and to Major Elout, a celebrated Malay grammarian. Short biographical sketches of these gentlemen, with a notice of their works, were contained in the Report. Attention was then called to a correspondence which had been begun with their

learned and zealous member, Mr. Davis, who had promised to use his best endeavours in furthering the views of the Society in the extensive fields of inquiry now opened to us in that remote country. The Report next alluded to a request made by the Council to the East India Company, to permit some qualified officer in India to take copies of those ancient and perishing fresco-paintings in the Caves of Ajunta, representing deeds and races now gone by, and which have excited the admiration of those who have examined them; a request which it was understood would be acceded to.—The Report next spoke of the experiment of evening meetings, at which matters of a practical and less recondite tendency were discussed, than was the practice at the ordinary daily meetings. It was stated that it was under consideration to hold further meetings in the same spirit, if it should be thought desirable by the members generally.—Some valuable additions to the library were then mentioned and described; and another donation of one hundred pound to its funds, by the late Treasurer, J. Alexander, Esq. The works published by the Oriental Translation Fund since the last meeting were then mentioned, viz.:—that remarkable work, the *Dabistan*, so eulogized by Sir William Jones; translated by the joint efforts of D. Shea, Esq. and Capt. A. Troyer; the second and concluding volume of Al-Makkari's Mohammedan Dynasties in Spain, by M. Gayangos; the second volume of Ibn-Khalikan's Biographical Dictionary, by Baron de Slane; and the third livraison of M. Quatremere's *Histoire des Sultans Mamlouks*. The works preparing for the press were stated to be, the History of Tipu Sultan, translated by Col. Miles; the fourth volume of Haji Khalifah's Bibliographical Dictionary, by Prof. Flügel; and the Kitab-al-Yamini, by the Rev. J. Reynolds, the Secretary to the Committee of the Fund. The Committee had also accepted a proposal from J. Ballantyne, Esq. to translate Khafi Khan's History of India, from the Persian.

The report of the Auditors was then read, with the estimates for the current year. The following gentlemen were elected into the Council, in lieu of those who went out by rotation.—Col. Barnwell, the Right Hon. Holt Mackenzie, J. Matheson, Esq., M.P., G. R. Porter, Esq., H. T. Prinsep, Esq., Prof. Royle, M.D., the Right Hon. Sir E. Ryan, and Col. Sykes;—the officers were re-elected.

STATISTICAL SOCIETY.—May 20.—Lieut. Col. Sykes, Vice President, in the chair. The subject for the evening was entitled "A Third Contribution towards a Knowledge of the Influence of Employments upon Health, by Dr. Guy." On this occasion attention was confined to the disease known in this country as pulmonary consumption. The deaths from this malady occurring every year in England and Wales, is in round numbers 36,000, being rather less than one-ninth of the mortality for all cases, at all ages, and one in less than six of the total deaths occurring above fifteen years of age. Dr. Guy classed his patients under three heads, gentry, tradesmen, and artisans, and found that the per-centage proportion of deaths was far less in the gentry than in the artisans, the tradesmen holding an intermediate place. Dr. Guy inquires "is it possible to place the tradesmen and the artisans in the same favourable circumstances as the gentry?" It would be a great stretch of imagination to suppose that it could be done at once. In all great ameliorations time is an essential element—time for the reformation of bad habits—time for the widening of streets, the enlarging of houses, the re-constructing of workshops, the shortening of hours of labour, for drainage and ventilation, for the more abundant supply of water, for public baths, for the increase of open spaces for exercise and recreation. Intemperance will not suddenly grow into disease, nor will a desire for pure air be created in a day. It is only after the lapse of years that the condition of the tradesman and artisan can be expected to be so improved as to reduce their present fearful mortality from consumption, to the low level of the more fortunate classes. Much, however, might be done at once. Some provision at least might be made for the ventilation of houses and workshops, and for the shortening of hours of labour. Such a provision would save, in the metropolis alone, many hundreds of lives every year. This is not a matter of conjecture, or a loose estimate merely, but admits of demonstration (see *Athen*, No. 842).

INSTITUTION OF CIVIL ENGINEERS.—May 14.—W. Cubitt, V.P. in the chair. The paper read was an account, by Mr. J. Samuda, of the Atmospheric Railway; it commenced with the general principles of the system, describing it as a system of working railways, in which the moving power is communicated by means of a continuous pipe or main, laid between the rails, and divided by valves into suitable lengths for exhaustion; a partial vacuum is formed in the pipe, by air-pumps, worked by machinery, at intervals, along the line. Along the upper side of the main is a continuous aperture, which is covered by a leather valve, guarded above and below with iron plates, hinged on one side to the pipe, and falling into a groove, containing a mixture of wax and tallow, on the opposite side, so as to close the aperture. A piston is attached at some distance in front of and beneath the leading carriage of the train, and, by means of a packing of leather, fits within the main-pipe, so as to be nearly air-tight. When a vacuum is formed in the main, in front of the piston, and in the direction in which the train is to travel, the air impinging on the other side of the piston carries it forward with a velocity due to its pressure upon the area of the piston, which, being attached to the leading carriage, carries the train forward with it. The valve which covers the continuous opening along the main, is opened by a frame and wheels, which precede the carriage, and it is closed and sealed down as the train proceeds, by a heater, which slightly melts the wax and tallow as it passes over it. The details of all these parts were then given, and were illustrated by drawings. The paper then proceeded to notice the early attempts at using the pressure of the atmosphere, for conveying goods and passengers, the proposals of Medhurst, in 1810, of Vallance (of Brighton), and others. It appeared that the first intentions were to have exhausted cylinders of considerable area, within which the carriages should travel; but as it naturally was objected that the passengers might not approve of this mode of conveyance, through a continuous tunnel, means were devised for connecting the piston within the tube with the carriages travelling upon the rails outside it, and after numerous attempts, Messrs. Clegg and Samuda succeeded in the system described; and which, after being tried for some time imperfectly at Wormwood Scrubs, has been carried out practically on the line from Kingstown to Dalkey, near Dublin, a distance of 1½ mile, up a series of inclines, averaging 1 in 115. It appeared that most of the previous attempts had failed, chiefly because the continuous valve was defective, and that Mr. Clegg suggested the use of wax and tallow, which had proved so successful as a means of hermetically sealing up the opening caused by the passage of each train. The manner of applying the power was then examined, and the adaptation of the Electric Telegraph, for giving the signals of the time for starting the engines, at periods along the line, was shown. The accumulation of power in the main, from forming a vacuum previously to the arrival of the train, at each division, was shown to be in proportion to the degree of vacuum which was formed. The friction of the various working parts was stated to be very small, and that on the Kingstown and Dalkey line it was scarcely appreciable. The leakage of the valve, &c. was then examined; and it was argued that the power lost by leakage was inversely as the speed of the train—for the faster the piston passed along, the less time the pipe would be under exhaustion, and, consequently, the less time would the leakage exist. Experiments upon the 15-inch main on the Dalkey line, showed that 5-horses power would be required to overcome the leakage of three miles of railway. The system was stated to be peculiarly applicable to such steep inclines as, with locomotive engines, would be called bad gradients, for so long as the steepness of the inclines was not too great for trains to descend, without the use of the break, no power was lost; and the cost of working was no greater than on a dead level, for the whole of the additional power required to overcome gravity, while ascending the incline, was restored in descending, particularly when the planes were of great length, and at a convenient inclination, in which latter case there would be a slight saving in working an undulating line. The safety from collision between the trains

was much argued upon; and it was stated to be impossible for the trains to approach nearer than three miles to each other, unless at the stations especially appointed for the purpose; single lines of railway could therefore be worked with safety. The cost of working was then examined, and taking for data the results of the expenses on the Dalkey line, and supposing the system to be adapted to a line of 112 miles long, similar to the London and Birmingham Railway, on which the cost of working, with locomotives, was stated to be

per train, per mile	for haulage ..	15 pence
ditto ditto	for maintenance	8½ "

the cost of working the atmospheric apparatus would be

per train, per mile	for haulage ..	5½ pence
ditto ditto	for maintenance	5½ "

with the additional advantage of travelling at a mean speed of 50 miles per hour, instead of between 20 and 25 miles with the locomotive system.

May 21.—The President in the chair.—A discussion upon the Atmospheric Railway was extended to such a length, as to preclude the reading of any papers; but as many points both of the theory and practice of the system remained to be examined, it was decided, that the discussion should be renewed at the next meeting, June 4th, after which, a report of the proceedings will be given.

The President's Annual Conversazioni were announced to take place on the 7th and 8th of June, to which the members were invited, and their co-operation was requested in procuring models, works of art, and curiosities for exhibition on the occasion.

SOCIETY OF ARTS.—May 15.—Sir J. J. Guest, Bart., M.P. in the chair. The Secretary read a paper 'On the Improved Management of Bees.'—Several bee-houses and hives of every variety of form were placed before the meeting.

Taylor's Victoria Lamp, for using up Kitchen-stuff, &c. was placed on the table. The Wick is circular, and runs down into the tall receptacle, which is surrounded by a cistern, into which boiling water is poured when the lamp is required to be used. It gives a light equal to about ten mould candles, at a cost of about a halfpenny per hour.

May 22.—W. H. Bodkin, Esq., M.P., V.P., in the chair.—The following were elected members.—H. Gardner, J. Decasque, J. E. Fisher, J. Beresford, H. Cumber, G. A. Irving, J. Edwards, and G. Walter, Esqs., and Dr. Van Cooten.

ROYAL INSTITUTION.—May 17.—Lord Prudhoe, President, in the chair. The Rev. E. Sidney gave a communication 'On the Diseases of Wheat.' Mr. Sidney commenced by stating, that though these evils were but too well known, their causes, as well as the mode of remedying them, had as yet been little investigated. Mr. Sidney then mentioned, that the diseases of wheat arise, either from parasitic fungi, from insects, or from a yet unascertained cause. Of the parasitic fungi, the *Uredo fetida*, or caries, commonly called *bunt*, or *pepper-brand*, attacks the grain, of which it fills the interior. It is recognized by its disgusting odour; it is supposed that one grain thus diseased, may contain 4,000,000 of its spores, each $\frac{1}{100}$ of an inch in diameter. These burst, and emit a cloud of sporules, which are absorbed during the germination of the seed. As these sporules adhere to the seed by an oily matter, the dressing by which they are cleansed should be alkaline, so as to convert this adhesive substance into soap, and then wash it off. Mr. Sidney recommended for this purpose lime, matters containing ammonia and potash, instead of sulphate of copper or arsenic. The *Uredo segetum*, the fungus next named, attacks the flower and its pedicel; it is called *smut*, or *dust-brand*. Its spores are smaller than those of *Uredo fetida*, and it has no odour, but cattle reject straw infected by it; clean seed is the best remedy, but its extreme minuteness renders it difficult of removal, the spores being $\frac{1}{100}$ inch in diameter. Mr. Sidney then described another fungus, *Uredo rubigo*, or *Uredo linearis*, commonly called *robin-rush*, *red-rag*, or *red-gum*, as attacking chaff, scales, and leaves; he stated, however, on the authority of Prof. Henslow and others, that this fungus is only an imperfect form of *Puccinia graminis*, or *mildew*. This fungus appears in the straw in *sori*, or patches, consisting of multitudes

of pear-shaped spores filled with sporules. As these patches originally appear in the cavities beneath the stomata, it is inferred that they enter them with the moisture they inhale, but are not taken up by the roots. As a remedy of this destructive disease, Mr. Sidney proposed the amendment of the soil, where too retentive of water, to air it well by exposure and freedom from weeds, to repress an over-luxuriance of vegetation, not to manure immediately before wheat, and to select early varieties in places liable to mildew. In closing this part of his subject, Mr. Sidney demonstrated, from a highly magnified drawing of the *Ecidium berberidis*, that it was a vulgar error to imagine that the corn-mildew was produced by the berry. But he admitted, that the wheat might be injured by the odour of the berry flowers, or by the ingredients of a soil favourable to that plant. The lecturer then proceeded to injuries inflicted on wheat crops by insects. He noticed, that about 9 o'clock in the evenings of the month of June, myriads of a two-winged fly, the *Cecidomyia tritici*, or *wheat midge*, appear on the wheat flowers. The larvae of this fly cause abortion, so that the grain ceases to advance. It is imagined that the chrysalis is bred on the straw-heaps before the barns. A check to the rapid increase of this fly is provisionally provided in two or three species of ichneumon, which feed on the chrysalis; still it is sufficiently abundant to destroy sometimes as much as one-third of a wheat crop. The remedy against this is in the use of a sieve, of sufficient size to let dust and chrysalides through, and then to burn the refuse at a distance from the barn. This process affords the additional advantage of destroying many injurious seeds. Mr. Sidney mentioned that this plan had been successfully tried for two years on a large farm in Norfolk. That wonderful insect, the *Fibrio tritici* (ear-cockle, or pepper-corn) was next mentioned; it attacks the grain. These extremely minute animalcules enter the stalk from the earth. They turn the grain first green, then black, and round, while the husks and chaff open, and the awns become twisted; 50,000 of these *vibriones*, according to Prof. Henslow, weigh a grain. They will live six or seven years dried up in the seed. The remedy suggested is to steep the seeds in water, hot enough to destroy this insect, but not to injure the germinating power of the seed. The last disease noticed was that of the *ergot*: it is common in rye, but more frequent in wheat than is generally supposed. All that can be said of it in the present condition of our knowledge is, that it is a monstrous state of the seed, which, in that condition burns like resin. The *ergot* of wheat is more intensely poisonous than that of rye, the qualities of which are well known. It grows freely in clayey, wet soils, and was last year prevalent in darnel, and several other grasses. Hence the diseases in cattle may have originated. Mr. Sidney's discourse was illustrated by diagrams, executed by Prof. Henslow, and by examples of the various morbid appearances of diseased wheat.

ASHMOLEAN SOCIETY.—Oxford, May 13.—The President in the chair.—Professor Daubeny gave a verbal account of the Natural History of Spain, derived principally from notes by Captain Widdington, R.N. and himself.—He began by showing, that some curious analogies may be traced between the physical constitution of Old and New Spain. Both countries form a table-land of considerable height, situated between two seas—both possess a climate and a class of productions characteristic of a more northern latitude than their own; both are remarkable for their mineral wealth—both possess a capital situated in the centre of the country, and, being at a distance from any navigable river, are destitute of commerce or manufactures, and both are remarkable for extreme dryness and great vicissitudes of temperature. On the other hand, the two countries differ in this respect, inasmuch as the table-land of Old Spain is chiefly tertiary, traces of volcanoes being only found on or near either coast, whilst that of Mexico is itself in a great degree volcanic throughout. The rocks about Madrid are chiefly tertiary, consisting of marl, gypsum, and limestone: the latter at Colmenarviejo is freshwater with Planorbes. A curious magnesite occurs at Vallegas, and bones of extinct mammalia near Madrid. This tertiary basin is bounded to the north by the Somosierra range, and to the south by the mountains of Toledo

and Guadalupe. The latter consist of clayslate alternating with quartzite, and occasionally pierced by masses of granite. The clayslate at Logrosan, near Truxillo, contains a vein of phosphorite, first noticed from its phosphorescent property by Bowles, and afterwards determined by chemical analysis to consist of phosphate of lime, by Proust. The latter chemist reported that entire hills were composed of it, and this erroneous statement becoming current gave rise to the idea, that it might be made available for manure as a substitute for bones. It occurs however only in one solitary vein, which is indeed often as much as ten feet wide, and may be traced along the surface of the ground for nearly two miles, but except near the centre is intermixed with quartz. It contains about 14 per cent. of fluoride of calcium, as if it were intended to provide a material which enters as a constituent into the bones of animals both of this and of a former age. In this same clayslate formation occur likewise the quicksilver mines of Almaden. They are the richest in the world, and the quantity of ore yielded has gone on increasing for a long period of time—4,500 quintals being the quantity of mercury obtained in the sixteenth century annually, 24,874 quintals in 1838. The average thickness of the veins is twenty-five feet, and they probably extend from Almaden to Almadenejos, a distance of twelve miles. The rocks traversed by the vein are quartz and slate, the ore chiefly cinnabar, from which the mercury is distilled by two different methods, one the ancient Spanish mode, the other that adopted at Idria, and found the most economical. The road from Almaden to Cordova affords an interesting section of the clayslate, and the rocks associated with it, but on descending the southern escarpment of the Sierra Morena in our way to Cordova, we enter upon the tertiary plain of Andalusia, which is bounded on the south by a chain of hills, partly of secondary limestone stretching along the coast from Gibraltar to Carthage. The rock of Gibraltar exhibits proofs of having been uplifted at a comparatively recent epoch, a sea-beach having been discovered at a height of 450 feet above the present level of the Mediterranean. Prof. Daubeny then gave a sketch of the rocks crossed on the road from Malaga to Granada, stating that he had examined the thermal spring which gushes out of a chasm in the secondary limestone rock near Alhama, and emits bubbles of gas, which he determined to consist almost wholly of nitrogen, just as happens in those which he had examined in more northern countries. He then described the Sierra Nevada chain, the highest in Europe next to the Alps, and stated that no erratic blocks had as yet been discovered in it. Between the Sierra Nevada chain and the sea, is the mountainous tract called Alpuxarras, remarkable for the number and richness of its mineral veins. At Almagrera in Murcia have lately been discovered the richest silver mines in Spain, an argentiferous galena, containing sometimes sixteen ounces of silver in seventy-one pounds of the ore, so that the shares were worth in 1840 from thirty to fifty thousand dollars each.

The only volcanic district in the south of Spain is in Murcia, near Almeria, at the Cape de Gata, and at Almazarron, near Carthage. North of the latter place destructive earthquakes have occurred within a few years. This district is nearly in the same parallel as Lisbon, where earthquakes and volcanic rocks also abound, and the same line, if extended westward, would touch the Azores, which are also volcanic, and both which localities present the same class of phenomena.

Spain is distinguishable botanically into three regions; the northern of which comprehends Galicia, the Asturias, the Basque provinces, and Navarre, and possesses a humid and comparatively cool climate; the central includes the two Castiles, Aragon, Estremadura, the greater part of Catalonia, Upper Andalusia, &c., remarkable for its dryness and the difference between its winter and summer temperature; the lower lying along the coast of the Mediterranean, and possessing a climate little less than tropical. In the first of these regions, maize is particularly cultivated, the pasturage is very fine, and the plants are in general those of a northern region. The silver fir, Scotch pine, and *Pinus uncinata* are there met with. The second or central

region is remarkable for the profusion of its aromatic shrubs, especially the *Cistus* tribe, and yields fine crops of corn. In the southern region we met with the sugar-cane, in Valençia the date-palm, near Malaga the cochineal cactus and the Cherimoya. In Valençia occurs a particular kind of fir, the *Abies Pinsapo*.

MEETINGS FOR THE ENSUING WEEK.

MON. Geographical Society, 1.—Anniversary.
TUES. Zoological Society, half-past 8.—Scientific Business.
WED. Geological Society, half-past 8.
— Society of Arts, 8.—Mr. Hutchinson 'On his Pneumatic Apparatus for valuing the Respiratory Powers.'—Mr. Pratt 'On his Machine for cutting out carved Gothic Tracery, either in Wood or Stone.'
FRI. Royal Institution, half-past 8.—Dr. Daubeny, 'On the Provisions for the support of living beings displayed in the composition of the Older Rocks.'

FINE ARTS.

SALE OF THE LATE MR. HARMAN'S COLLECTION.

We had but just poured forth a jeremiad upon the deadness of the present picture-selling season, when it suddenly became animated to the liveliest degree by—strange contrast, and yet concord, in terms as well as actual events!—the death of Jeremiah Harman, Esq., and immediate sale of his rich collection. A longer train of equipages than drew up at Messrs. Christie & Manson's Auction Rooms, we have seldom observed at Almack's opposite; a more violent crush, within the limits of politeness, we do not remember at the playhouse itself: on the three "viewing-days," scarcely could the pictures be seen for the multitude of spectators; on the two selling-days, such a throng of listeners almost stifled the purchasers' voices. Much of this excitement was, no doubt, due to the deep respect which hallowed Mr. Harman's name—a respect inspired by the departed Bank director's great worth, both personal and (so human feelings are mingled!) pecuniary. His collection, however, comprised few specimens of the grand style, none of paramount eminence therein. Flemish and Dutch pictures formed its strength, and among these many were good, some precious, though almost all brought extravagant market-prices. We shall quote descriptions and painters' names, according to Messrs. Christie & Manson's catalogue, with those remarks which occurred to ourselves at the time. Certain indifferent or insignificant items we omit altogether, but our list will be found comprehensive enough, except for frivolous purposes.

'Portrait of a Gentleman and a Lady in a Landscape,' very small, but not finical; deserving as high a name as that of *Holbein*, though perhaps not his. The Cupid with bandaged eyes, who floats aloft and wings above-shaft at the gentleman, may indicate some biographical anecdote, if the personages represented were known. We should almost suspect, from the lady's plainness, that Love was blind indeed upon this occasion, and that she required superhuman assistance to "kill" so handsome a cavalier—37 guineas. A 'Venetian Senator,' likewise very small, and very good, and equally apocryphal, under the name of *Titian* (but different even from his Bellini style)—21 guineas. An 'Ecce Homo,' when seeing which we could not say *Ecce Correggio!*—82 guineas. Another pair of unmentionables ascribed to him brought some trifle and 61 guineas respectively. Also the 'Head of an Angel,' in fresco, useful as a study for our *frescanti* who are to be—33 guineas. 'Saint Petronilla,' the colossal picture, by *Guerino*, at the Capitol, reduced into cabinet dimensions—45 guineas. 'Virgin, Bambino, and Angel playing the fiddle,' by *ditto*, from the Lancelotti Palace—41 guineas. Both tolerable works, and admirable imitations. Two Venetian perspectives, by *Canalotti*, of the mechanical, camera-lucida class, transparent common-place things—100 guineas the 'Palace,' 85 the 'Church.' Two others, much inferior, the same ever and ever recurring 'Grand Canal,' which one would think was as long as the *Hoan-Ho*—74 guineas, and the same church, 'St. Theresa,' 84 guineas. Two little *Watteaus*, 40 and 36 guineas—the first, a 'Fête Champêtre,' prettyish, and perhaps genuine. Four frieze-paintings, once in the Orleans Collection, and valued at 200*l.* a-piece when the Duke of Bridgewater, with other connoisseurs, took them for *Giulio Romano*! They are deplorable daubs, which Giulio would have groaned out his last breath at the sight of. 'Rape of the Sabines'—42 guineas; 'Continence of Scipio,' 41; 'Battle between the Romans and Sabines,' 67; 'Siege of Carthage,'

40. Two *Weenizes*, both 'Dead Game,' 91 and 73 guineas; the latter from the Holderness Collection, (Lady H. was a *Wren*), delineates a dead Cock to such perfection as might enrapture a henwife who had a taste for the fine arts, or a dilettante poulterer. Yet, after all, if the "natural" be what is alone needful in painting, here we have this sublime object of artistic ambition fully accomplished! 'The Virgin and Child,' by *Andrea Verocchio*—100 guineas. A beautiful little antique, of a deep rich tone, perhaps rather *Umbrian* than *Florentine*; the outline not very hard, but very full; quite as much so as Leonardo inherited from Verocchio, his mental father; the Virgin's expression placidly sweet, though wanting that Leonardesque refinement—still more that ineffable "bel sorriso," which, like the Venus de Medici's *semi-reducta* seductiveness, charms almost beyond endurance. The Infant's rounded features neither teem with childish mirth, peculiar to Da Vinci's bimbos, nor with precocious thoughtfulness, characteristic of Francia's little Messiahs—they make up a face, and no more. Gilded glories adorn both Mother and Babe—gilded edges the vestment of the former, on whose crimson tunic the letters AVEROC appear in gold along the fringe or hem across her bosom. Hence, perhaps, was the picture attributed to Andrea Verocchio, for we believe the style of this very rare artist quasi-unrecognizable. Nevertheless, it strikes us as somewhat doubtful whether the said letters may not be one of those phylacteric sentences often so placed, and often containing the Romish ejaculation "AVE," &c. We are influenced chiefly by the tone of the picture, which appears even warm and sombre enough to be Venetian, and, by the design, scarce antiquated enough to suit what we have seen of Verocchio's (primitive notwithstanding all its plenitude): besides, we remarked a point or stop between the E and the R, also a golden bar like an I between the O and the C, whilst an undecipherable sentence on the wristband throws a mystic air over both inscriptions. However, another possibility is that Verocchio did paint the picture, at Venice, or after his sojourn there, when her School gave his *jeune* Tuscan colouring a mellow tinge. This little work has obtained from us a lengthened notice, first as an accredited specimen of a master almost unknown, secondly because, if indeed it be a genuine Verocchio, Government should secure it, without an hour's vacillation, for the National Collection. 'His own Portrait,' by *Vander Helst*, "in the golden manner of Rembrandt," saith the Catalogue—in a smooth, flat style, the reverse of Rembrandt's, suggesteth the *Athenæum*—60 guineas. Numerous reputed *Vandycks*, and not a true one among them; others may think otherwise, therefore we quote the prices: 'His own Portrait,' 109 guineas; 'Portrait of a Gentleman,' 63; 'Ann Carr, Countess of Bedford,' 75; 'Henry Rich, Earl of Holland,' 33; 'Joanna de Blois,' 69; 'Charles I., 151; 'Henrietta Maria,' 78; 'Frances Stuart, Countess of Portland,' 62; 'Duke of Hamilton,' 240 guineas. Several *Rembrandts*, some authentic: 'Portrait of a Jewish Rabbi,' once the Duke of Argyll's, a good picture; but we begin to consider those eternal yellow faces, in grizzled beards and grimy head-dresses, peeping through the blanket of the dark that surrounds them, rather monotonous—410 guineas. 'A Jewish High Priest,' and 'Christ presented to the Multitude,' by *ditto*—150 and 107 guineas; both small chiaroscuros: the latter, though not so fine as Rembrandt's celebrated etching from it, went we thought, cheap. This cannot be said of a chalk drawing, by *Rubens*, the 'Ascension of the Virgin'—200 guineas! It was made for the grand altar-piece of Antwerp Cathedral, and highly finished. A sketch by *ditto*, for the altar-piece of the Augustine Church, at Antwerp, subject, the 'Virgin and Child enthroned with Saints'—50 guineas. But a small original design, by *ditto*, for the altar-piece of St. Walburg, at Antwerp, brought a large sum, yet not too great a price—750 guineas: it represents the 'Elevation of the Cross,' Rubens's first public work after his return from Italy. The Cross thrown diagonal-wise athwart the scene, and the rough texture of the treatment, reveal even more than his late residence in Italy, to wit, the very school in it where he studied for this work, *La Scuola di San Rocco*, at Venice;—nay, the very spot in it where he studied—that room which contains Tintoretto's gigantesque 'Crucifixion.' A similar dun or eclipse-like chiaros-

curo, harmonizing well, whether intended or not, with the preternatural darkness of the awful epoch, distinguishes both model and imitation; indeed, no *Italian* picture by Rubens exhibits the vari-coloured glance and glitter, nor the lightning-touch, characteristic of his Flemish productions. 'Peasants and Cattle at a Fountain,' by *John and Andrew Both*, unremarkable—155 guineas. 'A River Scene,' by *Van der Neer*, more remarkable, as one of his few broad-day specimens, and as little less spirited than one of Rubens's pictorial bravades—325 guineas (to Lord Normanton). A small, and a smallish *Cuyp*—400, and 1010 guineas! Fancy-prices can scarcely be too high, in our opinion, for whatever is beautiful; such we would ourselves give, without caring how far they were above *ad valorem* assessments, or how sagacious a grin they might elicit from the Jew dealer, or the still more Jewish Gentle-connoisseur; but those we must acknowledge extravagant market prices for the works just mentioned. One a 'Group of Cattle,' the other a 'View of Dort,' although beautiful enough, are still prosaic if not quite literal copies after nature; they have no superadded imaginativeness, which, enhancing reality, often renders a Dutch landscape by this artist as *idyllic* as an air-drawn scene by Theocritus. The Cow-piece we thought somewhat hard; the Dort view less transparent than *Cuyp*'s water-pieces of his best time—perhaps through a certain milkiness of tone which pervades it. 'The Good Shepherd,' by *Murillo*, a small finished study of Sir Simon Clarke's picture, now Baron Rothschild's—280 guineas. Unlike *Cuyp*, whose productions idealism improves, *Murillo* fails when he attempts an ideal subject. We cannot away with this vulgar little sheep-keeper, who would make a better sheep-stealer but that he looks sheepish himself; or, rather, we do wish it away to the Sierra Morena! Its workmanship we should, however, add, is beneath *Murillo*'s, which *always* has peculiar merit. A so-called *Albano*—70 guineas. Two small portraits by *Gerard Dow*—that of himself 125 guineas, of his father 70 guineas; both in a free style for this human Daguerreotype. 'A Dentist drawing a Woman's Tooth,' by *ditto*—39 guineas; another example of the "natural" being the true province of art! No; but it is the true province of bewildered popular taste, and ignorant criticism at once presumptuous and low-minded.

We must postpone the rest of our observations on this remarkable collection till next week.

ROYAL ACADEMY.

WE stopped last week, only a step short of what it is the fashion with many to call the noblest work in the Exhibition, *The Holy Family* (303) of Delaroche, which our Professor of Painting might judiciously take as text for a homily on differences of style. From mere manner this work declares itself not English. Gudin (see that artist's *View on the Coast of Normandy*, 327) is not more widely distant from Stanfield than the sacred "histories" of Delaroche, from those of Eastlake and Hilton. The type of country may be traced, we think, in the Virgin Mother and the Holy Child; though there is less of the "French taste" in the contours or expression than might have been expected. In the draperies, both as regards form and colour, the timid stiffness of the antique seems to have presented itself as model. The general tone of the picture is hot and clayey—the hair, in particular, having positively a *terra cotta* texture. But for care, thought, and spirituality it might be recommended as a study to most of our artists who attempt subjects of its high order.

At this spot a group of landscapes constrains us to break through our determination of mentioning this department separately. The first is Mr. Creech's *Mountain Torrent* (298): a bleak and desolate scene high up among the hills, with a fitful sky and a frowning background, and a flood of cold, diamond-clear water bursting forth with a vivacity we can almost hear as well as see. The painter has been called an English Hobbema, and in right of his *Summer's Afternoon* (486) he well deserves the name: but this landscape entitles him yet more eminently to the style of the English Ruysdael; we have had few such paintings of water in motion. We must return for a moment to the quieter and more soothing summer scene just visited, as a landscape no less charming for its rich and peaceful beauty. Here,

again, we have water:—but it is a small lake, shut in by peaceful swelling hills, which sink, rather than slope, into its mirror: and are crowned by trees of the richest foliage, so tall and spreading, that though the sun be still high, his rays do not reach the water, save chequered and tempered by interposing green. It struck us, however, that this picture which, though of a chaste richness, is rather low in tone, suffers more than the generality of landscapes from its compeers. Too many "sunny spots of greenery" are painted with such an extravagant use of the prismatic emerald and yellow, that for the taming they undergo in the exhibition-room, the eye ought to be grateful. This remark applies to Mr. Lee's contributions to the Academy this year. His *Incendiary Fire* (234) will be by many denied the literal truth and merit it undoubtedly possesses; owing in part to the feebleness of its foreground, in part to this excessive gaiety of its colouring. Near the 'Mountain Torrent' hangs one of Mr. Danby's most beautiful works, a poet's dream of *The Painter's Holiday* (305), an evening scene of rich and glorious beauty. Some such landscape, in some such light, may be seen in August from one of the Seven Mountains in the Rhineland; save that here, besides winding river and picturesque headlands, and

Castle perched where scarce might eagle soar,

a tall cataract tumbles from the sunlit cliff to the vale, which the shadows have already begun to mantle. By nothing has the painter dealt so unkindly, as by the painter's own figure: he may, however, appeal to Claude, and many a landscape artist of renown, in excuse for the clumsiness and stiffness of his human creatures; and, without irreverence to those mighty ancients, he may claim a place near them. His landscape has another affinity with theirs, which few modern works can boast:—it is finished with unusual care and substance. Underneath this engaging picture, another evening scene, *The Medway, with Upnor Castle* (304), reminded us of Cuypp, by its sunny clearness and serenity. Finally, as we are in the vein of comparison, the precious little pair of landscapes (330 and 334) painted by Mr. Mulready in 1811 and 1812, may challenge the Flemings, as specimens of the art of making something out of nothing. We have often fancied that some of the charm of Vanderheyden's town views (for instance) lay in the outlandish formality of their architecture,—in the mixture of gable, belfry, and roof, loaded with dormer windows, with canal gate and tree,—and partly, perhaps in the old-world burgher cut of the figures, promenading or holding each other fast in talk on the neat pavement. Doubtless there is a special interest in what is remote and strange; but the spell lies more deeply in the manner, since we see by this work it can throw a charm over such home familiarities as the lanes, backdoos, garden walls, and causeways of Kensington gravel-pits; the graces of which, thanks to such treatment, caught the eye ere we knew to whom we were indebted for them.

We shall but mention among the meritorious historical designs, which can hardly take rank as works of genius, Mr. J. E. Lauder's *Ten Virgins* (306), and Mr. R. L. Lauder's *Claverhouse at Tilletudlem* (319). The latter artist has an *Undine* (367)—merely a single study of the water-nymph bathing, which we would not give for the larger work by its painter's namesake (and kinsman?), were the Scott illustration thrown into the bargain. We shall, too, merely specify Mr. F. Williams's *Reminiscences of Rome* (313) and Mr. Buss's clever *Joe Willet and Dolly Varden* (317), (the maiden has become quite a painter's heroine) and Mr. Frith's *John Knox and Mary Stuart* (328), since we are anxious to speak of an exhibitor who never presents himself without very strong claims on consideration. This is Mr. Cope, almost the only man of his day who can be praised as the possessor of an affluent fancy:—and it is rare that efforts so entirely different should be so generally successful. To instance, from this Middle Room alone, we have a domestic subject (pity that the tale should be old as Time and Love!) in the maiden waiting for letters, called by him *Pulpitation* (164). We have a scriptural subject (276), which merits a far better place than it occupies. It is an act of benevolence—"the cup of cold water," the giver whereof was in nowise "to lose his reward." This is a picture full of that beauty which the heart feels as well as the eye perceives. The poor wandering woman, with her exhausted

child, who has sunk to the ground before the charitable gate, makes a beautiful group. Mr. Cope has painted nothing better than the head, neck, and bosom of the child; though, perhaps, the cheeks have a bloom which belies the assumed impossibility to struggle one step further, implied from the attitude. Excellent, by its contrast, is the head of the little companion of the benevolent Angel of mercy in the portal, who, trained to a deep, yet silent sympathy, eyes the poor pilgrims with a compassion only one moment short of tears. The management of the lights in this work is our one objection to it; for rarely, if ever, has the morality of Bounty been so spiritualized. A third work by Mr. Cope, in the Middle Room, is still in a manner different from either of the above, an illustration of Coleridge's *Genevieve* (342), full of poetry and fancy—graceful in expression and rich in colour. We have met the half-shy, half-attentive attitude of the lady somewhere before; but this can hardly be charged as a fault against the work, when it is remembered that the invention of Rubens's 'Deposition' and Sir Joshua's 'Mrs. Siddons' are said to have been both derived, in like manner, from foreign sources. We are glad to observe, in all these three pictures, a great advance in the painter's hand-work. He has still, we think, to clear the shadows and half-tints of his flesh, but seems to us to pay more attention to texture than formerly.

So well known is Mr. Leslie's *Sancho Panza in the Apartment of the Duchess*, that it were superfluous to bestow any space on the repetition here exhibited (351)—the variations being too slight to demand commentary. Not far from it, is one of the few pictures in the exhibition in which the task proposed by the artist seems to us completely accomplished: the *Sir Thomas More and his Daughter* (364), by Mr. Herbert. For the feeling of the scene to be pictured, this has not often been exceeded; the sorrow in every line and lineament of the lady's face, is controlled, though not destroyed, by a fortitude which enables her to listen silently and reverentially to the parting words of her father. Greater fullness of meaning could not have been given without extravagance. The head of Sir Thomas More is, perhaps, weaker, as it is, assuredly, less highly finished—but he bears his part in the trying scene nobly: and there are many who will not pass from this "conversation-piece" (how nobly higher than most bearing the name!) with dry eyes. It was painted, so we have been told, in a week: at least as much labour would be as well bestowed when the exhibition is over, in finishing the subordinate parts, to the required substance and solidity—for it is a truly English picture which ought to last. Mr. Herbert's *Trial of the Seven Bishops* (388), is more ambitious and crowded. It will, also, advance the reputation of the painter: though his manner is not one to be learned or liked in a moment. A certain formality and flatness, owing to the small quantity and scattered distribution of the shadows—a hardness and glare arising from the peculiar employment of the primitive colours, will repel many: especially all such as have not familiarized themselves, with the elder schools of Italian and Flemish art—where the conventionalisms of *chiaroscuro* were, comparatively speaking, little studied or relished. But the language, to speak figuratively, once learned, the force and character with which the tale is told, the care bestowed on every detail—the contrast happily maintained among the three groups which compose it—of prisoners, judges, and spectators, deserve kindly recognition. In short, it is a work planned by a peculiar invention, and completed with taste and diligence: as such, honourably distinct from the historical pictures, manufactured by commission for the Royal Galleries at Versailles: and bearing its emphatic testimony, that in Art "the voluntary system" has its strong and healthy side, from which may proceed results much higher than can attend the most judiciously conducted encouragement of state patronage. One work more, in the Middle Room, must be mentioned; this is Mr. Stephanoff's *Scene from Comus* (380), the same which was exhibited in cartoon last year: but which we like better in cartoon than on canvas; since the latter has a suffused and meretricious appearance, arising from the peculiar apposition of the colours, sufficient to destroy the vigour of the work, were it twice as vigorous.

In the West Room, the first striking picture, to

follow the catalogue, is the *Discovery of Charles the First's Letter in the Pack-saddle* (389), by Mr. Townsend. But it is hung so high, that we cannot pronounce on the manner in which the subject has been treated. The artist may take comfort, of its poor kind, by observing that other works of merit are treated in a like cavalier fashion, while such a travesty of anatomy and colour as Mr. Drummond's *Triumph of Columbus* (410) is allowed to take its place on "the line." Among the pictures which suffer by this undue exaltation, is Mr. O'Neill's *Boaz and Ruth* (414), and this especially, from the artist's manner of painting, the effect of which is destroyed by height and distance, only a faint and sickly work being seen, in which the correct drawing and the beauty of some of the heads are lost. Yet the composition is good, and the amount of academical study revealed welcome in our slovenly days. We may here speak of the other artist of high promise who "came out" last year together with Mr. O'Neill—we mean Mr. Poole. By his *Moors beleaguered by the Spaniards in the city of Valencia* (551), he seems resolute to be known as a man with only a single idea. His 'Lear and Cordelia,' in the Cartoon Exhibition, was, as we said, "plague stricken"—and here we have an illustration of disease and famine, in which the tints, and attitudes, and emaciations of the London pestilence, are reproduced: the iteration becoming disgusting by its very cleverness. It is a pity to see so much talent thrown away on a picture, which must wait, we should think, long for a purchaser.

The mind turns from such a lazar-house scene to a work like Mr. E. M. Ward's *Oliver Goldsmith* (414) with positive refreshment; though the superior charm of the latter lies in the health and innocence of the subject rather than the skill of the artist. It is "poor Goldy" playing his way through Flanders, and earning by his flute at a farm-house door his night's lodging. Why he should be clad in the sable suit of a sentimental clergyman, travelling only to rhapsodize over *grisettes* and melancholy Maids of Malines, we cannot explain, since the contrast between poet and peasant might be as well wrought out by countenance as by costume. Here the rustic people, delighted by the flute's melody, are more cleverly rendered than the musical-hearted performer. That Mr. Ward has a quick eye for foreign character may be seen in his *La Fleur's departure from Montreuil* (440), where the favourite of the old French town, surrounded by all the girls of the place, stands just as Yorick has described him; that is, perhaps, a touch too lackadaisically sorrowful for the reality:—a spice of Achaud's *Guillaume Mongeron* would have brought him nearer to the real Postillon "de bonne fortune," we suspect. While we are on the other side of the Channel, we must not forget to admire Mr. F. Goodall's *Wounded Soldier* (472) visited by the Sister of Charity. This is the best work hitherto exhibited by its rising artist. There was no want of character in his former productions, but in this may be discerned progress in composition; sentiment of a higher order than belongs to scenes of fair or festival, and richness and finish in painting, which promise the picture a future as well as a present. The details are made out with laudable precision, and, apparently, with great ease.

It is impossible to pass without honourable notice Mr. Harding's great French landscape (461), an old town on the Loire, a magnificent composition of broken-down bridge, and picturesque belfry, and high toppling houses, with a capital foreground, crowded by characteristic figures—nor without a word of admiration, Mr. Martin's *Morning* (450) and *Evening* (463), as poetical designs, marred by his conventional manner of execution. A few works still remain for notice; one of which is Mr. Stone's cottage-door tragedy (505). This he has graced with the old line—

The course of true love, &c.:

and, of its sentimental kind, the work has many charms. Never, to be sure, was *partie quarrée*, in which two of the four are at ease, so discordantly arranged. In the midst lounges a Damon, enchanted with his own rural gallantries, and his own shapely limbs, pouring out pleasant flatteries in the ear of one who is as willing to listen as she is charming to flatter. But, according to the adage, "the play" of this careless pair is "death" to the Celadon who overlooks the game with a countenance melancholy almost to desperation, yet not without that touch of bitter-

ness which seems to threaten disaster. But the greatest interest in the group belongs to the fourth, who watches the slighted youth in silence—only too thankful might she but administer to his consolation, though, as the world ordains affairs, she must die rather than let him see this! The fault of this speaking picture is, that "the high contracting parties" are brought too closely together. This might be artistically necessary for the purposes of composition and to avoid the meagreness of canvas to let, but it gives an improbable and theatrical air, injurious to the truth and pathos with which the scene is portrayed. And now—adding a line in recognition of Mr. Elmore's *Rienzi* (522), an historical composition assuredly far better than many a one in the Exhibition occupying a better place—another to the credit of Mr. J. Gilbert's *Pear-tree Well* (528), the extreme heaviness of the background allowed for—a third to recognize the hatefully literal humour of M. Biard's *Scene on Board a Steamer* (53), a work before which we cannot counsel any qualmishly disposed person to linger—and a fourth to commend Mr. Middleton's *Scene from Old Mortality* (532), as one of the best among painted illustrations of Scott, we must leave the Exhibition, reserving a paragraph of *addenda* and *notanda*, and a few words on the portraits and the drawings for a final notice.

Architectural Drawings.

[Concluding Notice.]

Were we orthodox Camdenites we should express our horror at observing the encouragement given by the Academy to architectural Paganism—rewarding, as it does, with gold medals, designs that affect at least to be ultra-classical, and to display the utmost pomp which the Grecian and Roman styles are capable of. In the eyes of these intolerant people, everything that even reminds us of aught except Gothic architecture, is mischievous, even morally noxious. Paganism is the bugbear with which they are now attempting to scare us. Even the innocent term "aesthetic" is to them profane. They would sentence to the flames all such books as Schnaase's, and exterminate everything relating to Pagan architecture and Pagan art; although they do not, for reasons evident and good, propose at the same time to banish the study of Pagan literature from schools and colleges. Pagan morality is innocent,—it is only Pagan taste that is so mischievous; to study Aristophanes and Lucian, Ovid and Martial, is both orthodox and edifying, but to admire the Parthenon is rank Paganism: such is their admirable consistency!

Putting the Paganism of the Academy's somewhat *soi-disant* classicism out of the question, what we would deprecate is the extravagance of the subjects—the *tour de force* proposed to the architectural students who compete for the Academy's medals. Everything of the kind must be, if not exactly in the epic vein, upon an epic scale of composition. There is apparently no sort of limitation—no restrictions, no conditions, no degree of probability to be observed in such productions, consequently they are all but useless as preparatory exercises—as training for that actual service in which the practical architect has to grapple with stubborn difficulties. There is, besides, too great a sameness in all these prize affairs, scarcely any evidence of original thinking; nor are we surprised that such should be the case. We this year behold designs for a Metropolitan Music Hall and Royal Academy of Music, extravagant as to extent, but without any character or expression to mark their particular purpose.

If we could spare subjects of that kind, so could we dispense with "Paganism" and classicism in the shape of monster columns, of which there are here several, purporting to be designs for the 'Leicester Memorial,'—all rejected ones, yet whether rejected in favour of anything better, is more than we are able to say, Mr. Donthorn's not being exhibited. From Mr. Allom we certainly should have looked for something more original and tasteful than the commonplace Doric column shown in No. 1129; but it would seem that none of our architects turn their attention to such things beforehand, so that whenever a column is demanded expressly for a public monument, no one can produce anything more fresh in idea than a stereotype after some known example. If made at all, attempt at originality is confined to the mere garnishing at the top and bottom of the column itself.

Neither do we rely on Mr. Allom's 'View of London from the steeple of St. Bride's Church' (1081); for though it may be superior of its kind, we have a strong aversion not only to the kind itself, but all its "kith and kin," for such views show buildings as they are never intended to be seen, making us look down upon some acres of roofs, parapets, chimney-pots, and other deformities. We perceive, however, that an engraving has been made from this vision of Cockney-land, where it is likely enough to be popular, and to become a favourite furniture print. In No. 1144, 'Design for the Interior of the Episcopal Chapel, Nunhead Cemetery,' we recognize Mr. Allom on his own *terra firma*, which is better than being perched on the top of a steeple. Although merely in sepia, and rather sketchy in execution, this drawing is a captivating composition, replete with scenic, and treated with artistic, gusto; by far too studiously scenic and ornate, perhaps, to have had any chance of being approved of by the Directors of the Company, especially if they are at all enlightened by the new light. Some will, perhaps, object that Mr. Allom has been guilty not only of Paganism but of plagiarism; the idea of the composition being evidently taken from St. Stephen's, Walbrook. Well, we wish, with all our heart, that others would learn to steal or borrow with equal ability and success, careless of the letter, and content to catch the spirit of their model. Instead of censuring Mr. Allom for what he has done, we feel surprise only that no one has hitherto, as far as we are aware, attempted to give a new version of a work so greatly extolled, although the neglect of it as a study does not indicate any very cordial admiration. When we say that we here see Wren's idea consistently and artistically wrought out, improved perhaps in point of elegance of forms, and purified from that which gives an air of poverty to the original, we risk being thought to speak presumptuously and profanely in regard to Wren, and unquestionably do speak contrary to book authority—to all that very respectable and safe traditional criticism which is consistent, because it is copied by successive writers and book-makers, without alteration or addition.

At no great distance from Mr. Allom's, there is another interior, which we should have been glad to be able to look into as well as look at, but it is unluckily exhibited *more Academico*, by being put where it is not seen at all, unless hunted for; we mean No. 1134, 'The Morning Room, one of a series of designs for Interior Decoration,' from which title we infer the intention of publication. Mr. Lamb's 'Series' appears also intended to correspond with Nash's 'Mansions of the Olden Time,' and this specimen is somewhat in the style of the period which Nash has chiefly illustrated. There seems to be a richly-ornamented compartment over the fire-place, and a good deal of carved work in the furniture, but as to the details—why do not the Academy provide ladders? This tantalizing is the more to be regretted, because subjects of the kind are rare—unaccountably so, when it is considered how much may be made of them, and that opportunities for adopting ideas of the kind are constantly occurring. But, we suspect that very few in the profession study interior architecture and decoration as a special branch of their art, albeit some of them speak jealously of "mere *décorateurs* and upholsterers;" which is somewhat unreasonable; for if architects themselves will provide only bare walls, other *artistes* must be called in to complete—occasionally to spoil—what they have begun.

We had hoped to meet here with an interior which we saw some time since at the *Conversazione* of the Wykeham Society,—representing a small gallery, or rather corridor, tastefully ornamented with arabesques in the domes and pendentives of the five compartments into which the ceiling was divided. Whom the design or the drawing was by, we could not ascertain at the time, which we regarded the less, because we felt assured that we should learn the artist's name from the catalogue of the Exhibition. Here, however, it is not; and we must therefore conclude that it was not sent, for it is not the least probable that the Committee would have rejected such a subject, rendered still more fascinating by its execution. At any rate, its absence shows one thing,—that the Academy does not get all the choicest specimens of architectural design; and no wonder, so long as they adhere to the present system of hanging

such drawings. There is some consolation in this belief, otherwise we might suppose that the designs at the Exhibition show nearly all of importance or interest that is doing or about to be executed.

If we did not find the interior we looked for, we were rather agreeably surprised by meeting with one we did not at all expect, viz. (1160) 'The Parthenon Library in Regent Street,' by Mr. Benzy. Here also the ceiling consists of small domes and pendentives over the three compartments of the plan, two of which have book-cases, and the middle one a bay-window opposite the fire-place; although the room is of no very great extent, and even confined as to width, and although there is very little architectural decoration except that produced by the domes and arches, there is something striking in the *ensemble*, because unusual; at the same time highly pleasing in itself. There is *effect*, both as to light, and play of perspective, play also of plan;—matters too much disregarded by architects in general; lastly, we here perceive how much may be accomplished within a limited space, and upon a moderate scale. Therefore were this drawing of less pictorial value, we should welcome it.

Tudor and Elizabethan are the prevailing styles for mansions and villas, this year; nor are what few specimens of a different character there are, of the character we could desire to see. No. 1057 professes to be a 'Perspective View' of a nobleman's residence near Hampton; and it is, we hope, an imaginary as well as *perspective* one—a geometrical *view* would have been a greater curiosity. The next (1058) is another 'Design for a Villa,' but looks more as if intended for an hotel, or lodging house, at some fashionable watering-place—a huge white house that would be a good customer to the window-tax. Of most ultra-Italian, is what calls itself a 'Design for a Villa' (1204), but which might be taken for an idea of the Tower of Babel or some such piled-up structure. There is certainly nothing Cockneyish in Mr. Batson's notions of a Villa: he rears order over order, story upon story; as if ambitious of scaling the clouds. No need of campanile or belvedere tower, elevated beyond the dizzy height at which he places the uppermost windows; but the only man who might have taken a fancy to his lofty-minded ideas, he who erected the Fonthill and Lansdown Towers, is now gone. This composition is not only extraordinary and extravagant, but singular in other respects;—affecting rudeness and coarse in drawing, and gloomily lurid in colouring, it is in striking contrast with the mechanical neatness and tame primness of many things we here meet with, which seem to have been put together by rule, and drawn out by ruler. In speaking of Mr. Batson's 'Street Architecture,' last year, with which he then made his *début*, we termed it an *extravaganza*, yet considered it a promising one; but an idea for a villa at the present day, out-Vanbrughing Vanbrugh in mass of ponderosity, is very ill calculated to recommend the style it exaggerates.

Among the actual designs for country mansions and residences, we are best satisfied with Nos. 1145, 1224, and 1225; the first of them 'The Hall near Barnstaple, as proposed to be rebuilt, for R. Chichester, Esq.,' by Hardwick; the next 'Folkington Place, Sussex, now erected for T. Shepherd Esq. M.P.' by Donthorn; and the third 'Manley Hall, Staffordshire, the seat of J. S. Manley Esq.,' T. P. Wood. All these are in the Tudor style, sober and good in character, and withal well executed as drawings. In regard to the last, the information afforded by the catalogue is not quite so explicit as it might have been, since we do not learn from it whether the drawing be an original design, or merely a view—whether the building be only now in progress, or has been erected for any length of time. Mr. T. P. Wood's name as an architect—if the architect he really be, is altogether new to us, yet Manley Hall certainly does not look like an architectural *coup d'essai*.

As No. 1179, (E. H. Kendall, jun.) is somewhat high in rank—though not in the very highest, it would perhaps be noticed by few, were it not for the name of its present possessor, which renders it the cynosure of many gazers. 'Knebworth Hall, the ancient seat of the Lyttons, now the property of Sir Edward Bulwer Lytton, Bart., with the alterations proposed,' almost commands attention. Indeed, the standard floating on the flag-tower, which we presume is one

of the contemplated additions, marks it out as something of consequence, and aristocratic dignity—a reality, in fact, that would sadly put out of countenance poor Sir Walter's new-baked antiquity of Abbotsford. How much belongs to the "ancient seat," and whether the genuine is left untouched, and untampered with, we cannot say; neither—it being hung where it is—can we pretend to pass any opinion formed upon an examination of its several features and details: allowed to look at, but not to look into it, we must be content with saying, that as a distant object it shows a goodly array of bays and oriels, backed by the aforesaid flag-tower.

At No. 1219, by Messrs. Wyatt and Brandon, the Camdenists will shake their heads, as at a scheme fraught with architectural treason, heresy, heathenism, apostasy, and paganism. Having denounced Inigo Jones and all his works, they cannot but regard with horror the idea here suggested, of rendering the 'Banqueting House,' at Whitehall, an imposing architectural feature in the metropolis, by erecting a similar structure on the site of Gwydyr House, connecting the two together by means of a narrow entrance compartment, flanked by pavilion turrets, and with cupular roofs, so as to combine the whole into one stately façade, about 250 feet in extent. Of course it is chiefly the idea that belongs to Messrs. Wyatt and Brandon, for in point of actual design it is only the centre, uniting Jones's building with a corresponding one, as the south wing: that however is theirs, and it is some praise to say that it is treated in the same spirit, and would convey a livelier idea than the present fragment can do, of Jones's *gusto*. To tell the truth, the 'Banqueting House' looks rather heavy—not to say lumpish—as it is now standing: it is too much of a mere "elevation"—too little of a "composition," and wants something to produce relief and variety. But the "cui bono!" we had nearly forgotten that—it will not do for every one to emulate Mr. Barry in his towering schemes and notions, and build with more regard to æsthetic effect, than to purpose or usefulness. We should observe, therefore, that this "suggested" extension of the 'Banqueting House' purports to be either for government offices, or some club-house establishment. This last, we fear, would scandalize the Camden people not a little, for the idea of incorporating together a Club-house and a Chapel—for which purpose the 'Banqueting House,' as now used, would be considered a sort of heterodoxy. Such a jumbling together of the spiritual and the worldly, is not for a moment to be tolerated in matters of architecture, though in practice and conduct it is occasionally found convenient. Pity that weak, well-meaning people should so often confound the spiritual and the material, the essential and the conventional, the intellectual and the sensual, laying to all appearance just as much stress upon the one, as upon the other.

MUSIC AND THE DRAMA

MEINDELSSOHN and SIVORI, Joachim, Madame Dulcken, Pichis Alvarez, Offenbach, and Puzzi will perform at M. BENE-DICT'S ANNUAL GRAND MORNING CONCERT, which will take place on FRIDAY, June 14, in the Great Concert Room of Her Majesty's Theatre, when all the talent now engaged at the Italian Opera, Signor Salvi, Madame Dorus Gras, Anna Thillon, Castellan, and the most distinguished English vocalists, are engaged to render it worthy of the distinguished patronage it has hitherto enjoyed. Tickets at all the Music-sellers, and of M. Benedict, 2, Manchester-square.

MR. JOHN PARRY'S ANNUAL CONCERT will take place at the Banquet-square Rooms on FRIDAY EVENING, June 7, at eight o'clock. Madame Anna Thillon, Herr Staudigl, and other eminent performers will assist. Mr. John Parry will have the honour of singing a new historical romance, 'Fayre Rosamund,' A.D. 1164, by Albert Smith; and a new song, 'My Dénouement à la Fourchette,' by the late H. Bayly. Tickets, 7s., reserved seats, 10s. 6d. each, to be had at the Music-shops; Sam's Royal Library, St. James's-street; and Mr. John Parry, 17, Tavistock-street, Bedford-square.

MR. LOVER'S IRISH EVENINGS. PRINCESS'S CONCERT ROOM, CASTLE ST. BERNERS ST. ON WEDNESDAY NEXT, May 29th, MR. LOVER will have the honour of repeating his new ENTERTAINMENT; being a characteristic sketch of that distinguished corps of European celebrity, the IRISH BRIGADE: with Anecdotes, historical and personal (both serious and comic), of the interesting events and characters of the time, illustrated by appropriate Music, comprising New SONGS.—Admission, 2s. Reserved Seats, 2s. 6d. Tickets may be had as follows:—Duff & Hodgson, 65, Oxford Street; Cramer & Co., Regent Street; Chappell & Co., Oldfield & Co., and J. Leader, Bond Street; Willis, Grosvenor Street; also, Sam's, Sher's, Mitchell's, and Bailey's Libraries; Keils, Prowse, & Co.'s, 4, Chesapeake.

ANCIENT CONCERTS. — The *Sixth*, under Lord Cawdor's direction, was *recherché* in its selections. Research, however, and discretion are not always identical; it should be borne in mind, that ancient music, if it is to be heard properly, demands, above all, especial care and traditional knowledge: and

that to produce the *chef-d'œuvre*, which delighted the Walpoles and Sandwiches, and Mount Edgcumbe of the last century, in a crude state, is neither to satisfy the curiosity of young, nor the requisitions of old, ears. Madame Dorus Gras is so strangely limited in her own choice of concert songs, that too few will give her credit for such versatility as she displayed in the *grand bravura*, 'Non paventer,' from the 'Zauberflöte,' in a fragment of two of Gluck's music, and in a song from the 'Montano et Stephanie' of Berton. We note, too, further, that on a recent occasion, she sang, and sang excellently, Haydn's 'With verdure clad.' The French artists seem one and all prepared to conquer the English by their correct and choice versions of English music. At the *Seventh Concert*, directed for the King of Hanover, by the Duke of Cambridge, Madame Castellan attempted the same *aria* from 'The Creation,' and with success, as far as the execution of the music is concerned. That slight heaviness of style on which we remarked, is the very thing to be turned to account in sacred music, since there it becomes *gravity*, if directed by a devotional spirit, without which there is no religious singing, any more than religious painting. It seems strange that Signor Salvi, the other new concert singer, should be less able to grapple with the ancient and classical styles of music than these French artists (Duprez not forgotten), when it is remembered how large a portion of Handel's and Mozart's works were written for, and executed by, Italians. But the fact is so, and must be taken as indicating the downward progress of the race of model-singers. It may be very well to denounce the *gruppetti* and trills of the past generation, as *rococo*; but still, for general purposes, that training was assuredly the best which made every form of ornament and delivery of the voice possible; whereas the declamatory singers of the present day (as it is the fashion to call them) are "put out" by the simplest requisitions of old-fashioned writing. To instance—Signor Salvi's feeling in the well-known 'Rendi il sereno' of Handel, was unexceptionable, but the Handelian closes call aloud for a shake; and a shake with him is not forthcoming. It is not useless to keep our eyes fixed on these changes which are taking place, and which our young singers would do well to watch intelligently. Herr Staudigl must not be overlooked in chronicling the two last Ancient Concerts. His sustaining power was cruelly taxed on Wednesday, by the conductor's resolution to make slow, *slowest* music. The hymn from the 'Zauberflöte' dragged and dragged, till a sympathetic pain for the singer, thus unreasonably compelled to hold out, was the consequence. The form, too, of the previous March was, by a like drawing execution, entirely destroyed. There is little to be added to the above notices: too little, we regret, to the credit of English talent: Miss Flower made a successful appearance at Lord Cawdor's Concert: her fine voice seems to have been under discipline of late; but is it not melancholy, that year after year we should have to speak so much of French *soprani*, and Italian *tenors*, and German *bassi*, and so little of vocalists belonging to our own country?

The CONCERTS are now beginning to "assume their most menacing form" to all such as would fain enjoy Art with some reasonable intervals of repose. As the fashion is now, the professor announces a series, where he used to get up a solitary entertainment. This, however, argues the growth of a public, whose pleasures are regulated by thought rather than by impulse, or mere vacant curiosity. Foremost among such entertainments are the meetings of Messrs. Macfarren and Davison, two of which have taken place in the pretty, but airless, concert room of the Princess's Theatre. It was wise in the concert-givers to secure such eminent foreign assistance as Herr Ernst, MM. Moscheles and Benedict and Madame Dulcken; thus affording instrumental compositions a chance never before attainable: the self-knowledge, also, thereby implied, is welcome, as a sign of promise; but our artists ought not to be satisfied till English fingers can give English chamber-music its fullest effect; the mechanical proficiency required being merely an affair of time, industry, and the study of good models. As regards the works produced, we regret that not a bar of the music, played at either meeting, has done aught to change our opinion, frequently express-

ed, that our young Englishmen are more eminent for clever writing than for original thinking. Mr. Davison, as we have more than once mentioned, is happy in some of his songs: and every *mezzo soprano* should thank Mr. Macfarren for his beautiful setting of Metastasio's exquisite 'Ah non lasciarmi!' but when we come to the more ambitious styles of composition, we find again and again a want of that freshness of idea, and novelty of form, which constitute a school, or even a master. Page after page is played over, from which all that can be gathered is, that the writer is well-read in the music of Germany; and that whereas Spohr has one style, and Mendelssohn another, and Onslow a third, and Moscheles imitates no one, we too rarely hear a bar of English instrumental music—the middle movements of some of Mr. Bennett's *concertos* excepted—which might not have been written by any, or by all, of the Academicians. If we believed, that of such cuckoo-work only our countrymen are capable, we should acquiesce without further complaint. But we are convinced that it is otherwise; and that our language, our tastes—nay, to strain a point further, our organization—tend to peculiar predilections and sympathies in Art, which, in Music, might be made to assume striking and special forms. We must content ourselves with announcing that the concerts of Mr. Braham and Mr. C. Mangold have taken place.

Mr. Hullah's classes gave their one great performance for this year at Exeter Hall on Thursday evening. A twelvemonth ago (*Athen.* No. 804) we offered a few remarks on these choral meetings, and endeavoured to draw the line between them and regular concerts of artists trained for the profession. We have, therefore, only now to say, that the permanence of this system is a sufficient test of its success, had it not been also proved on the occasion in question, by the firm and skilful performance of some complicated sacred as well as secular music, in which it was evident that progress has been slowly and surely made since we last met the singing schools in public. It is hardly possible, we presume, to prevent such a mass of amateur voices from sinking in pitch, especially in slow music: but we would direct the attention of all concerned to this, as an evil to be incessantly combated. In time, and precision, Mr. Hullah's forces have little to learn: as was sufficiently demonstrated in a quaint and touching composition, by Mr. Benedict, to some old English words, which closed the first part of the performance.

MISCELLANEA

Paris Academy of Sciences.—May 6.—A communication was received from M. Lefebvre, president of the commission appointed by the government in 1838 to explore Abyssinia. This commission was composed of Drs. Petit and Quartier-Dillon, M. Vignaud and M. Lefebvre; these four young men left Marseilles at the end of 1838, and M. Lefebvre alone has returned to his native country, after witnessing the death, one by one, of his companions. This gentleman gave an account of his journey through Egypt and Arabia, and subsequently across the vast plateau of Abyssinia, and of the collections in natural history formed by Drs. Petit and Quartier-Dillon, and the atlas drawn by M. Vignaud. Speaking of the death of Dr. Petit, M. Lefebvre says—"Having left Dimna, we crossed a country decimated by war and famine, and a second time reached the Nile. At the part at which we arrived, the river flows over a bed of primitive rocks, modified by volcanic action. The river is narrow, and the Portuguese had constructed a bridge, which was destroyed by the Abyssinians. The river being very deep, the only mode of passing baggage over is by means of ropes or leathern thongs, which are held on each bank. In this way we passed over our baggage. Whilst this was doing, Dr. Petit, contrary to my advice, and that of the Abyssinians who were with us, went lower down to a place where the river is wider and more shallow, and which serves as a ford for the mules. Not knowing how to swim, he placed himself in the water, held on each side by a negro. He had almost reached the opposite bank, and his servants had come to tell me that he had effected a crossing, when suddenly a piercing cry struck on my ear. I ran to the spot, but too late, finding only the two negroes, who informed me the Doctor had suddenly let go his hold, uttering the cry that I had heard, and then fell into the water never again to appear. Not

the slightest doubt could be entertained that he had been seized by a crocodile. We remained for a long time on the spot, watching with anxiety and in the hope at least of recovering the body, but in vain."—A paper was received from M. de Chancourtois, an engineer of mines, dated Tokat, the 5th of March last, giving an account of his geological researches in Turkestan. M. de Chancourtois found several mines and foundries at Argana-Maden. At this spot, the Porte is putting up new foundries, under the direction of German engineers. At present none but the richest ore is operated upon, and from this 27 to 28 per cent. of metal is frequently obtained. The old Greek furnaces, says the writer, notwithstanding their imperfection, denote knowledge of the metallurgical art, and have some interesting combinations. On arriving at Kéban, where he was well received by the German engineers, M. de Chancourtois was able to examine minutely the new processes, and compare them with those which they replace, and had also an opportunity of visiting the silver mines in detail.

Lighthouse for the Island of Bermuda.—The cast iron lighthouse for the Jamaica lighthouse commissioners, which was constructed at Bramah & Robinson's works, three years ago, under the direction of Mr. Alexander Gordon, induced Her Majesty's Treasury to apply to Mr. Gordon, for a still larger lighthouse for the top of Gibbs Hill, on the main Island of Bermuda, where numerous engineering difficulties have prevented the erection of a lighthouse in masonry. This work is now visible rising above the houses near the Waterloo Bridge Road; the contractors being Messrs. Cottam for the tower, and Messrs. Wilkison, of Long Acre, for the lantern and the fitting therein of M. Fresnel's lenticulated apparatus of the first order. The tower is conical; the diameter at the base is 25 feet, tapering to 15 feet at the narrowest part near the top, where it is sponsoned out for the gallery, on which the lantern is to be placed. The total height from the base to the top of the lightning rod, will be 138 feet, and when erected on Gibbs Hill, Bermuda, will be 368 feet above the level of the sea, and the light (a fixed light with bright flashes) will be visible all round the dangerous reef of rocks to northward and westward. The outside carcase of the tower is composed of 139 cast iron plates, their flanges being fixed together by screw bolts and nuts. There are seven rooms, lighted by portholes, and ports fitted with plate glass. The rooms are lined with wrought iron, paneled in oak frames, and the ascent from the bottom to the top is by means of a spiral staircase of iron, with oak treads. The floors are all of cast iron, and there is in the centre a hollow column, 16 inches in diameter, for waste water pipes, and for the ascent and descent of whatever may be required in the light room and lantern, or for any of the seven rooms; thus obviating the necessity of carrying anything up or down the staircase. The whole is constructed with an especial view to the resistance of those terrific hurricanes, and other destroying causes, so common in Bermuda, and some of the West India Islands. Being a perfect conductor of electricity, no thunder-storm can affect this structure; being incombustible, it cannot be destroyed by fire. Mr. Gordon's lighthouse at Jamaica, before mentioned, we described at the time of its temporary erection in this country. It has several times been struck by lightning, which, passing down, exhibited no other effect than the flash reaching the very top of the lightning-rod, and has now been lighted for more than two years.

London Improvements.—The houses in Belton Street, Long Acre, having been entirely removed, the site of a new church has been marked out, to be called "Christ Church, St. Giles-in-the-Fields;" the tower of which (upwards of 100 feet high) will, say the papers, "be built upon the exact area where stood the public-house the Guy Earl of Warwick, which existed for about 200 years." We confess our inability to appreciate the felicity of this association. The sacred edifice is to be constructed with Caen stone and Kentish rags, and its interior will be 50 feet wide by 70 feet long, with galleries, capable of containing 1,000 persons. Adjoining it will be some spacious houses erected according to the plans of the Commissioners of Woods and Forests.

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